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[illegible] AND HYMN TUNES, ANTHEMS,

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[illegible] INTRODUCTION TO VOCAL MUSIC.

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RB156, 179

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THE

HARMONICON:

A COLLECTION OF

SACRED MUSIC,

CONSISTING OF

PSALM AND HYMN TUNES, ANTHEMS, &c.

SELECTED FROM THE BEST COMPOSERS,

AND

ADAPTED TO THE USE OF THE CHURCHES IN BRITISH NORTH AMERICA.

WITH AN INTRODUCTION TO VOCAL MUSIC.

THIRD EDITION, REVISED AND ENLARGED.

PUBLISHED BY JAMES DAWSON AND SON, PICTOU.

1855.

Entered in the Office of the Provincial Secretary, according to the Act of Assembly,
in the year 1849, by James Dawson & Son, Booksellers, Pictou.

STEREOTYPE EDITION.

ADVERTISEMENT TO THIRD EDITION.

The sale of two editions of the Harmonicon has sufficiently proved its utility and popularity, as a collection of Sacred Music, suited to the use of the churches in British North America. In preparing the present edition, however, the publishers have not rested satisfied with the past success of the work, but have made improvements which they trust will greatly increase its usefulness and extend its circulation.

The "Introduction to Vocal Music" of the former editions has been replaced by the excellent "Elements" of the Boston Academy's Collection, which the editors and publishers of that work have permitted to be reprinted for the Harmonicon.

More than fifty carefully Selected tunes and pieces have been added to the work, and about half of that number of tunes, which have fallen into disuse since the former editions were printed, have been omitted.

The whole work has been carefully revised, with the view of correcting the errors which have occurred in printing former editions; and it is hoped that the present edition will be found to be free from such blemishes.

It will be observed that many of the new tunes introduced into this edition, have the counter set on the lower octave. for female voices.

They have also to express their obligations to Mr. Charles Robson of Halifax, and Mr. James Hepburn of Pictou, for their kind assistance in preparing the present edition, which, as well as the two former, is mainly indebted to their supervision for whatever merit it may possess.

The publishers have again to express their obligations to the friends who, by their advice and assistance, have contributed to the improvement of the work.

Pictou, 1849.

ELEMENTS OF VOCAL MUSIC.

TAKEN FROM THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC, BY PERMISSION

CHAPTER I.

GENERAL DIVISION.

§ 1. There are three distinctions made in musical sounds; or musical sounds differ from one another in three respects, viz:

§ 2. (1) They may be *long* or *short*,
(2) They may be *high* or *low*,
(3) They may be *soft* or *loud*.

§ 3. From the fact that these three distinctions exist in the nature of musical sounds, arises the necessity of three principal divisions of the subject, or of three different departments, one department being founded on each of the above distinctions.

§ 4. (1) That department which is founded on the first distinction is called RHYTHM, and relates to the *length* of sounds.

(2) That department which is founded on the second distinction is called MELODY, and relates to the *pitch* of sounds.

(3) That department which is founded on the third distinction is called DYNAMICS, and relates to the *strength* or *force* of sounds.

§ 5. General view.

Distinctions.	*Departments.*	*Subjects.*
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ 6. Each of these departments requires particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

The following, and similar questions are to be asked by the teacher and answered simultaneously by the whole school.

QUESTIONS.

How many distinctions are there in musical sounds?
What is the first distinction? Second? Third?
How many separate departments are there in the elementary principles of music?
What is the first department called? Second? Third?
On what distinction in the nature of musical sounds is RHYTHM founded?
Melody? Dynamics?
To what in the nature of musical sounds does RHYTHM relate?
Melody? Dynamics?

§ 7. These, and other following questions should be varied, and presented to the mind in all the different ways possible. Let the teacher be careful that the pupils obtain a clear idea of each different distinction; of the department founded upon that distinction; and of the subject of which the department treats, or to which it relates.

CHAPTER II.

PART I. RHYTHM: or

DIVISION OF TIME AND LENGTH OF SOUNDS.

§ 8. From the fact that musical sounds differ in respect to length, arises the necessity of a regular marking of the time as it passes, during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than any thing else relating to the subject, and singers are more deficient in this as a general thing, than in either of the other departments. Hence the school should commence with *Rhythmical* exercises.

§ 9. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

For illustrations of this subject see Mason's Manual of Instruction in the Elements of Vocal Music, p. 35.

§ 10. Those portions of time into which music is divided are called MEASURES.

§ 11. Measures are again divided in PARTS OF MEASURES.

§ 12. A measure with TWO parts is called DOUBLE MEASURE;
" " THREE " " TRIPLE MEASURE;
" " FOUR " " QUADRUPLE MEASURE;
" " SIX " " SEXTUPLE MEASURE.

§ 13. The parts of measures are marked by a motion of the hand This is called BEATING TIME.

NOTE. The teacher cannot be too strict in requiring the pupils to beat time. Experience proves that it lies at the very foundation of correct performance. If this is neglected, all subsequent instruction will be, comparatively, of little value. In the following exercises the teacher should first give the example by making the proper motions; repeating at the same time those words which describe the motions, as downward beat, upward beat; or down, left, right, up; or one, two, three, &c. and afterwards require the pupils to imitate him. Do not tolerate a slow, dragging, or circuitous motion of the hand; but let it pass instantly from one point to the other.

§ 14. Double time has two motions or beats, viz: Downward beat and Upward beat.

§ 15. Triple time has three beats, viz: Downward beat, Hither beat and Upward beat.

§ 16. Quadruple time has four beats, viz: Downward beat, Hither beat, Thither beat and Upward beat.

§ 17. Sextuple time has six beats. viz: Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

NOTE. The hither beat is made horizontally to the left, the thither beat horizontally to the right. At the first downward beat in sextuple time, let the hand fall half the way, and at the second the remainder, at the first upward beat let the hand rise half the way, and at the second the remainder, It is not necessary to exercise a school much in Sextuple time. One measure in Quadruple time is equivalent to two measures in Double time, and one measure in Sextuple time is equivalent to two measures in Triple time.

§ 18. The character used for separating the measures is called a bar, and is made thus: |

ACCENT.

§ 19. Double time is accented on the *first* part of the measure.
Triple time is accented on the *first* part of the measure.
Quadruple time is accented on the *first* and *third* parts of the measure.
Sextuple time is accented on the *first* and *fourth* parts of the measure.

QUESTIONS.

What is that fact in the nature of musical sounds, from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performance? *Ans.* Correct time.

What is that which is more difficult to acquire than any thing else in music? *Ans.* Correct time.

What is that in which singers are usually most deficient? *Ans.* Time.

What is that to which those who are learning to sing, are usually unwilling to attend *Ans.* Time

What are those portions of time called, into which music is divided? §10.

What are those portions of time, smaller than measures, called? § 11.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we mark the different parts of measures in music? What is that motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is that character called which is used for separating measures?

NOTE. Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

On which part of the measure is double time accented? Triple? Quadruple? Sextuple?

CHAPTER III.

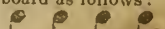
SINGING IN CONNECTION WITH BEATING TIME AND ACCENT.

§ 20. The teacher gives out a sound to the syllable *la* (a as in father or in far) at a suitable pitch say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right to imitate him; afterwards he requires those who think it *probable* that they can make it right, to imitate; and finally, the whole.

§ 21. The pupils are now required to beat and sing one *la* to each beat in different kinds of measure. Mind the accent.

§ 22. Beat Quadruple time and sing one *la* to each beat.

After this has been done the teacher may write on the black board as follows:



He then points and says—

The characters I have written, represent the sounds we have sung; they are called notes. Notes represent the length of sounds. Made in this form, they are called Quarter notes, or Quarters. (Crotchets.)

NOTE. The names crotchets, minims, &c. are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 23. A sound that continues as long as four quarters, is a whole sound. Exercise. The note representing a whole sound is made thus. O and is called a whole note. (Semibreve.)

NOTE. It is repeated once for all, that in every exercise the teacher should himself first give the example, the pupils beating the time, and afterwards require the pupils to imitate, or do the same thing.

§ 24. A sound that continues as long as two quarters is called a half sound. Exercise.

The note representing a half sound is made thus 𝅗𝅥 and is called a half note. (Minim.)

§ 25. A sound that continues as long as three quarters is called three-quarters. Exercise. The note representing this sound is a dotted half thus: 𝅗𝅥.

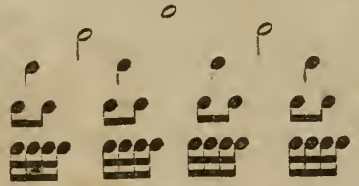
NOTE. Dotting a note adds one half to its length.

§ 26. Beat, and sing to each part of the measure, or to each beat, two sounds. Exercise.

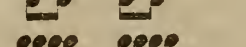
We now sing *eighths;* the note representing an *eighth* sound is made thus ♪ and is called an eight note. (Quaver)

§ 27. Beat, and sing to each part of the measure, four sounds. Exercise. We now sing Sixtecnths; the note representing a *sixteenth* is made thus 𝅘𝅥𝅯 and is called a Sixteenth. (Semiquaver.)

§ 28. The teacher may now exhibit all the notes at one view, showing their relative length, thus:



§ 29. Thirty seconds (Demisemiquavers) 𝅘𝅥𝅰 may also be exhibited, but it is not necessary to exercise on them.

§ 30. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done, the figure 3 is placed over or under them thus,  and they are called triplets. Exercise on triplets.

QUESTIONS.

By what characters do we represent the length of sounds?
How many kind of notes are there in common use? *Ans.* Five.
What kind of a note is this 𝅝? (writing the note on the board.)
What kinds of a note is this 𝅗𝅥? this ♩? this ♪? this 𝅘𝅥𝅯? this 𝅘𝅥𝅰? this 𝅘𝅥𝅱? (64)

The teacher will question, also, as to the comparative length of notes.

When three notes are sung to one part of the measure, what are they called? How marked?

CHAPTER IV.

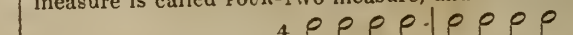
VARIETIES OF MEASURE.

§ 31. There are different varieties of Double, Triple, Quadruple, and Sextuple time, obtained by the use of different notes on each part of the measure. Each variety of time is designated by figures, expressive of the contents of a measure, placed at the beginning of a piece of music.

§ 32. If the parts of quadruple measure are expressed by *quarters*, the measure is called FOUR-FOUR measure, and is thus marked:

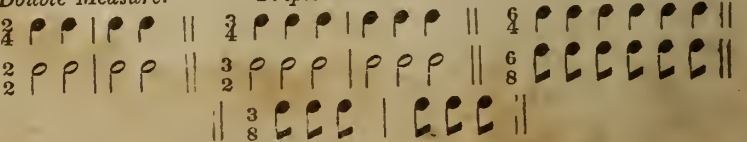
NOTE. The characters 𝐂 or 𝐂 are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

§ 33. If the parts of quadruple measure are expressed by *halves*, the measure is called FOUR-TWO measure, and is thus marked:



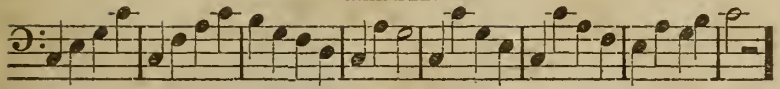
§ 34. In the same manner let the teacher illustrate all the varieties of measure in common use, as in the following examples:

Double Measure. *Triple Measure.* *Sextuple Measure.*



§ 70. SIX. Sing the scale and prolong 6. Five will guide to Six.

EXAMPLE.



NOTE. The teacher will spend more or less time upon the foregoing chap. according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learnt the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with One? *Ans.* Three. Sing One. Sing Three. What sound do we take after One and Three? *Ans.* Five. Sing One. Sing Three. Sing Five. What sound do we take next? *Ans.* Eight. (Sing as before.) What sound do we take after Eight? *Ans.* Seven. What is the distance from Seven to Eight? To what does Seven naturally lead—or what does the ear naturally expect after Seven? *Ans.* Eight. If we would strike Seven correctly, what must we think of as a guide to it? *Ans.* Eight. (Practise.) After 1, 3, 5, 8, and 7, what sound do we take? *Ans.* Four. To what does Four naturally lead? *Ans.* Three. What is the distance from Three to Four? What is the guide to Four? (Practise.) After Four what sound do we take? *Ans.* Two. (Question and practise.) After Two what sound, &c. *Ans.* Six. (Question and practise.)

NOTE. The teacher is referred to the "Manual of Instruction" for a much more particular detail of the subject of this chapter.

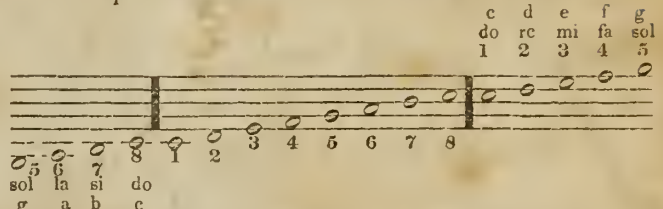
CHAPTER IX.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

§ 71. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing the scale, and can extend it upwards above eight; or downwards, below one.

§ 72. When we sing above eight, we consider eight as One of a new scale, above; and when we sing below One, we consider One as Eight of a new scale, below

§ 73. Example of the scale extended above and below.



The above example should be written upon the board, and the pupils should be required to exercise on the upper and lower in connection with the middle scale. For a more full explanation of this subject, and also for examples, see 'Manual'

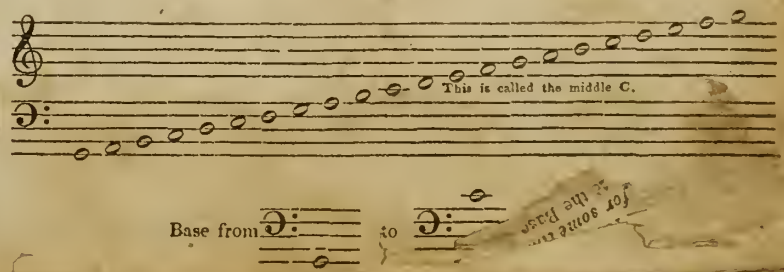
QUESTIONS.

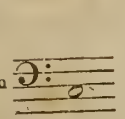
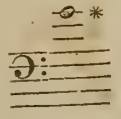
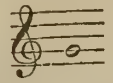
When we sing higher than the scale, what do we consider Eight? When we sing lower than the scale, what do we consider One? What letter is applied to One of the upper scale? To Two? &c. What syllable? So also question with respect to the lower scale.

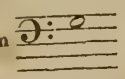
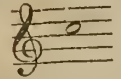
§ 74. The human voice is naturally divided into four classes, viz. lowest male voices, or BASE; highest male voices, or TENOR; lowest female voices, or ALTO; highest female voices, or TREBLE. Boys before their voices change also sing the ALTO.

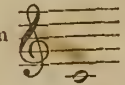
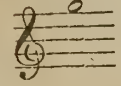
The teacher may now exhibit, as in the following example, the whole compass of the human voice; point out the difference between Base, Tenor, Alto and Treble, and class the school according to these distinctions.

EXAMPLE.



Tenor from  to  or 

Alto from  to 

Treble from  to 

§ 75. Practise the foregoing example as follows. The Base commence with G, the lowest sound; at they are joined by the Tenor, and both proceed together to . Here the alto unite and the three parts sing together to . On this note the base stops and the treble begins. The treble, alto and tenor go on to , when the tenor stops; the treble and alto go on to . Here the alto stops, and the treble goes on alone. In descending let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending.

§ 76. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

* As a general rule all those men who can sing this note in a *clear*, and *soft voice*, [illegible], may be classed with the Tenor. If they cannot do this

EXAMPLE.

Tenor. Treble

The same sound, or unison: viz. middle C, is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.

§ 77. The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former. In order to prove this, let him give out the middle C, as a pitch, viz. and require the Female voices to imitate him. They will, in almost all cases, sing an octave higher, viz. unless they have been already taught to distinguish between the two. To make it evident to them, that they do sing an octave higher, the teacher should require them to dwell upon the sound while he, beginning with sings the whole scale, ascending. When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

See "Manual." Appendix for the teacher, chap. 37.

QUESTIONS.

Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto? When the Treble Clef is used for Tenor, does it signify G an octave higher or lower, than when used for Treble? What is the natural difference, or interval, between male and female voices?

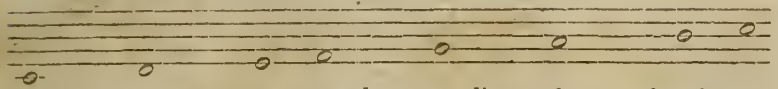
CHAPTER X.

CHROMATIC SCALE.

§ 78. Let the teacher write the scale on the board, and review what was said in chap. 7, by asking questions similar to those found at the end of that chapter.

In writing the scale, leave room between the whole tones intervals for inserting the semitones.

EXAMPLE.

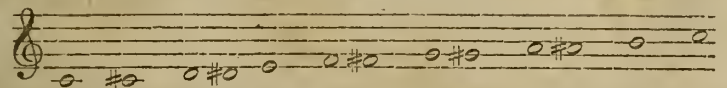


§ 79. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided, and a scale be formed of semitones only, called the CHROMATIC SCALE.

§ 80. The semitone between any two sounds, a whole tone distant, may be obtained, either by elevating the lower of the two, or by depressing the upper.

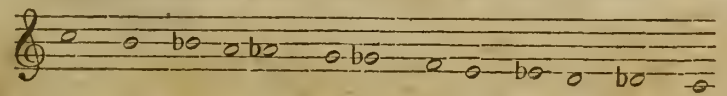
§ 81. In ascending, the semitones are usually obtained by elevation The sign of elevation is made thus ♯, and is called a *sharp*. A note thus elevated is said to be *sharped*.

The teacher may now introduce the sharped notes, so as to present the following example.



§ 82. In descending, the semitones are usually obtained by depression. The sign of depression is made thus ♭, and is called a *flat*. A note thus depressed is said to be *flatted*.

Exhibit the following example, in connection with the other.



§ 83. In speaking of the altered notes (sharped or flatted) by numerals, we always say, sharp One, sharp Four, flat Six, flat Seven, &c.; but in speaking of them by letters we say, C sharp, D sharp, E flat, B flat, &c.

§ 84. A sharped note naturally leads upwards, or after a sharped note the ear naturally expects the next note above it; hence, the note above is always the guide to a sharped note.

§ 85. A flatted note naturally leads downwards; hence, the note below is always the guide to a flatted note.

§ 86. When a note is sharped, the syllable appropriated to it in solmization terminates in the vowel sound *e*—thus Do becomes, when sharped, De; Rae becomes Re; Fa, Fe, &c.

§ 87. When a note is flatted, the syllable appropriated to it terminates in the vowel sound *a* (as in *fate*)—thus, Do becomes Da; See, Sa; La (lah) Lay, &c.

§ 88. When a sharped or flatted note is to be restored to its natural sound, the following character ♮, called a natural, is placed before it. A natural takes away the force of a flat or sharp.

NOTE. The exercising of the school upon the chromatic scale must be left to the discretion of the teacher. Some attention to it is very important. For examples, and farther illustrations and remarks, see "Manual of Instruction in the Elements of Vocal Music."

If the instruction has been thorough thus far, the school will now be able to sing all tunes in the key of C, whose rhythmical construction is easy, without much aid from the teacher.

§ 89. In commencing to sing, as the school may now do, from a knowledge of the elementary principles of music, let them at first all sing in unison, a single part, say the Base, and then the Tenor and Alto, each, separately; afterwards these three parts may be united, and sung together, all the female voices singing Alto. It is highly important that all the female voices should be exercised much on the Alto; that they may have this practice, it is recommended that in the early exercise of the school, the Treble be altogether omitted. When the three parts go well together, a part of the female voices may be required to sing the Treble. It is a very good plan to divide the Treble into two classes, and sometimes require one and sometimes the other, to sing the Alto. Experience proves that if the *low tones* of female voices are cultivated and brought out, there is no difficulty in the exercise of the *higher tones*, afterward. The best female singers always like to sing Second or Alto. The careless and indolent are usually unwilling to sing this part

§ 90. As the pupils now begin to sing from a knowledge of the elementary principles of music, it is considered highly important that the teacher should not sing with them, or lead them on by the mere power of his own voice. Let the school sing without his aid, and while *they* sing, let *him* always beat and describe the time. If a difficult passage occurs, let the pupils beat and describe the time, while the teacher sings the passage as it ought to be sung, over and over again if necessary; but when they sing it, let it be without a teacher's voice to lean upon. If they can not do this, they have not been properly taught, and must begin again, if they ever hope to be set right.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? *Ans.* The whole tones. What is that scale called which is formed wholly of Semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones? What is the sign of elevation called? In descending how are the semitones obtained? What is the sign of depression called? Does a sharped note lead upwards or downwards? What note is the guide to a sharped note? What is the guide to sharp Four? sharp Two? &c. Does a flatted note lead upwards or downwards? What note is the guide to a flatted note? What is the guide to flat Six? flat Three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp Four? sharp Six? &c. When a note is flatted, with what vowel sound does the syllable appropriated to it terminate? What syllable is applied to flat Three? flat Seven? &c. When a sharped or flatted note is to be restored, what character is used? What is the use of a natural?

If the teacher has brought before the school the subject contained in the latter part of § 89, in relation to the lower and higher tones of the female voices, he may find it useful to question as follows:

Which tones of the female voice should be first cultivated? Which part are the best female singers always willing or desirous to sing? *Ans.* Alto. Who are they that are unwilling to sing this part? Who in this school are unwilling to sing Alto? Those who are unwilling, hold up their hands.

CHAPTER XI

TRANSPOSITION OF THE SCALE.

§ 91. In all our exercises, hitherto, we have taken C as One of the scale, or as the key note, or tonic. When C is thus taken for One, the scale is said to be in its natural position, the natural key being that of C. But any other letter may be taken as One of the scale: and when this is done, the scale is said to be transposed. Thus, if D be taken as One, the scale is said to be transposed to D, or to be in the key of D; if E be taken as One, the scale is said to be in E, &c.

§ 92. In the transposition of the scale, care must be taken to preserve the relative order of the tones and semitones; i. e. from three to four, and from seven to eight, must always be semitones, and the rest whole tones, whatever may be the key.

KEY OF G: FIRST TRANSPOSITION BY SHARPS.

The teacher writes the scale in C, on the upper staff, on the board, and says:

§ 93. We will now transpose the scale to G, or take Five of the C scale as One of a new scale.

He writes the scale, beginning with G, on the lower staff, directly under the C scale, and then says:

§ 94. We will now proceed to examine the G scale, and see if the semitones are right.

NOTE. In order to find out the proper interval from one sound to another, in the scale in any key, we must examine it by numerals: thus, from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters: thus, from B to D is a whole tone. &c.

EXAMINATION.

Ques. What must be the interval from 1 to 2? *Ans.* A tone.
Ques. What is the interval from G to A. *Ans.* A tone.
Pointing at the same time to the letters on the C scale.
Thus we see the first interval is right.
Ques. What must the interval be from 2 to 3? *Ans.* A tone.
Ques. What is the interval from A to B? *Ans.* A tone.
Pointing as before.
Ques. What must the interval be from 3 to 4? *Ans.* A semitone.
Ques. What is the interval from B to C? *Ans.* A semitone.

Ques. What must the interval be, from 4 to 5? *Ans.* A tone.
Ques. What is the interval from C to D? *Ans.* A tone.
Ques. What must the interval be, from 5 to 6? *Ans.* A tone.
Ques. What is the interval from D to E? *Ans.* A tone.
Ques. What must the interval be, from 6 to 7? *Ans.* A tone.
Ques. What is the interval from E to F? *Ans.* A semitone.

The teacher now observes: Since the interval from 6 to 7 must be a tone, and since, from E to F, the interval is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G. He writes a sharp before F, and pointing asks,

Ques. What letter is 7, now? *Ans.* F sharp.

Never allow the pupils to say F, for F sharp, or C, for C sharp, &c. He proceeds:

Ques. What must be the interval from 7 to 8? *Ans.* A semitone.
Ques. What is the interval from F♯ to G? *Ans.* A semitone.

§ 95. The teacher observes: In transposing the scale to G, we have found one sharp necessary, viz. before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed, once for all, at the commencement of the piece, on the letter altered. It is then called the SIGNATURE of the key. Thus one sharp, or F♯ is the signature of the key of G. When there is neither flat nor sharp in the signature, it is said to be natural: it is then the signature to the key of C.

§ 96. A sharp or flat in the signature, affects all the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 97. The scale being now transposed, the numerals and syllables applied to it, have all changed their places; but the letters remain as before, with the exception that F♯ is substituted for F.

§ 98. In the transposition of the scale from C to G, it is carried a *fifth higher*, or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

Explain and illustrate.

QUESTIONS.

When the scale is in its natural position, what letter is One?

Where any other letter than C is taken as One, what is said of the scale? *Ans.* It is transposed.

In transposing the scale, of what must we be particularly careful? *Ans.* The order of the intervals.

In transposing the scale to G, what sound is it necessary to alter? *Ans.* Four. What must we do to it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven.

What is the signature to the key of G? *Ans.* F♯. Why is F♯ necessary in the key of G. *Ans.* To preserve the relative order of the intervals.

What is the signature to the key of C. *Ans.* Natural.

How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

NOTE. Tunes in the key of G, whose rhythmical construction is not too difficult may now be introduced and practised as at §89, §90.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 99. The key of D is examined in connection with that of G, in the same manner as was G with that of C. A new sharp will be found necessary, viz: on C, which having been found as before, the teacher removes it to the signature, and then presents to the school the key of D with two sharps.

NOTE. The first transposition is so minutely detailed that it is not supposed to be necessary to be particular here; the teacher will immediately be able to proceed in this case as in that. He cannot be too careful to have every thing thoroughly understood.

QUESTIONS.

In transposing the scale from G to D, what sound must we alter? *Ans.* Four. What must we do with it? *Ans.* Sharp it. What does the sharp fourth become in the new key? *Ans.* Seven. What is the signature to the key of D? *Ans.* Two sharps. What letters are sharped? *Ans.* F and C. Why are these sharps necessary in the key of D? *Ans.* To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Tunes in the key of D may now be introduced.

KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 100. Examine the key of A with that of D; and investigate the scale by the same process as before.

Questions, after the same manner as at §99.
Introduce tunes in A.

§ 101. It will be perceived that if the fifth of any key, natural, or with sharps in the signature, be taken, as one of a new key, a new sharp must be introduced, viz: on the fourth; which sharp fourth becomes the seventh in the new key.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 102. Examine the key of E in connection with that of A? and proceed as before.

Questions after the same manner as at § 99. Sing tunes in E.

§ 103. It is not necessary to proceed further in the transposition of the scale by sharps; as others very seldom occur.

CHAPTER XII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 104. In the transposition of the scale, we have hitherto always taken *five* as one of a new key; we will now take *four* as such.

§ 105. The teacher writes the C scale on the upper staff, and the F scale (without the signature) below it, and investigates as before. It will be found that from three to four is a whole tone; and a flat must be introduced on seven, of the C scale, on B, in order to preserve the relative order of tones and semitones in the new key of F.

§ 106. The teacher may explain in relation to this transposition after the same manner as at § 95.

§ 107. In the transposition of the scale from C to F, it is carried *a fourth higher*, or a *fifth lower;* thus a *fourth above* is the same as a *fifth below.*

QUESTIONS.

In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with seven? *Ans.* Flat it. What does the flat seventh become, in the new key? *Ans.* Four. What letter is seven, in the key of C? *Ans.* B. What letter is four in the key of F. *Ans.* B ♭. What is the signature to the key of F; *Ans.* One flat. What letter is flatted? *Ans.* B. Why is B ♭ necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced.

KEY OF B ♭, SECOND TRANSPOSITION BY FLATS.

§ 108. The fourth from F, (B♭,) is taken as *one;* and the scale investigated as before. They will find that E, the seventh in the key of F, must be flatted.

Questions as at § 107. Sing tunes in B♭.

KEY OF E ♭; THIRD TRANSPOSITION BY FLATS.

§ 109. In examining the scale in E ♭, it will be found necessary to flat A.

Questions after the same manner as at § 107.

§ 110. If the fourth of any key (natural, or with flats in the signature) be taken as one of a new key, a new flat must be introduced, viz: on the seventh; which flat seventh becomes four in the new key.

Introduce tunes in B♭.

KEY OF A♭; FOURTH TRANSPOSITION BY FLATS.

§ 111. In examining the scale in A♭, it will be found necessary to flat D.

Questions after the same manner as at § 107. Sing in A♭.

§ 112. Further transposition by flats is unnecessary. Others, however, may be exhibited and explained, if the teacher thinks proper.

For further remarks and illustrations see "Manual."

CHAPTER XIII.

MODULATION INTO RELATIVE KEYS.

§ 113. Preparatory exercises.

1. The scholars sing the C scale; then assume *Two* as One of another scale, which they also sing through; then Three; then Four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take Eight, Seven, Six, &c. as Five, and complete the scale, ascending and descending

3. Similar exercises should be practised, until the scholars can immediately take *any* sound which is given them, and consider it as *any other* sound, and from that form the scale, upwards or downwards.

§ 114. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 115. What is the signature to the key of C?
What is the signature to the key of G?
What is F ♯ in the G scale? *Ans.* Seven.
To what does F ♯ lead? *Ans.* To G.

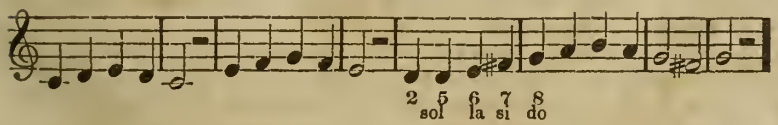
§ 116. F ♯ is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS. What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 117. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 118. When a modulation occurs from C to G, C appears no longer as *One;* but, according to the G scale, as *Four;* A as *Two;* D as *Five*, &c.

EXAMPLE.

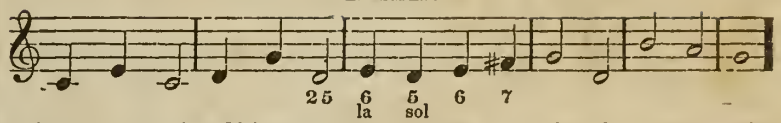


§ 119. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on the last.

See the above Example, where the second note on D is changed to 5.

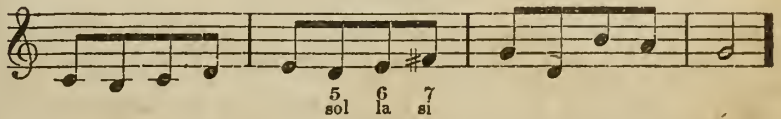
§ 120. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 121. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



NOTE: The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C to F.

§ 122. What is the signature to the key of C?
What is the signature to the key of F?
What is B ♭ in the F scale? *Ans.* Four.

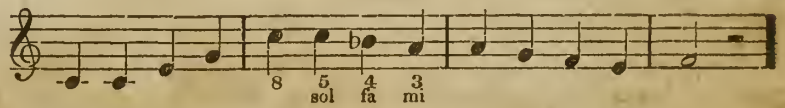
§ 123. B♭ is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS. What is the note of modulation from C to F? From F to B♭? From G to C? &c.

§ 124. See § 117.

§ 125. When a modulation occurs from C to F, C appears no longer as *One;* but, according to the F scale, as Five, D as Six, &c.

EXAMPLE.



§ 126. Rules the same as at § 119, 120 and 121.

§ 127. These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the "Manual."

§ 128. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts, should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From One to Five. What the next? *Ans.* From One to Four.

When modulations occur, what must be done with the syllables?

Ans. Changed according to the new key.

CHAPTER XIV.

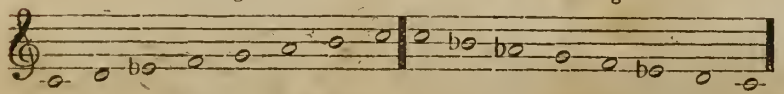
MINOR SCALE.

§ 129. Hitherto we have sung *semitones* between Three and Four, and between Seven and Eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural, but artificial, in which the semitones are differently placed

EXAMPLE.

Minor Scale,

Ascending. Descending.



§ 130. The teacher should sing the minor scale slowly, carefully and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 131. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh*, *sixth* and *third* are flatted.

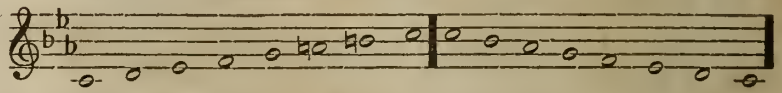
§ 132. In ascending (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ 133. This scale is called the MINOR SCALE, or MODE, (by the Germans *moll*, soft) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the MAJOR SCALE, or MODE, (by the Germans, *Dur*, hard.)

See "Manual," §449.

§ 134. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ 135. As Six and Seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 136. It will be perceived that E ♭ Major, has the same signature as C Minor, viz: three flats.

§ 137. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence, these two are said to be related. C Minor is the *relative Minor* of E ♭ Major; and E ♭ Major is the *relative Major* of C Minor.

§ 138. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable Do is applied to E♭ in both cases, although it is *One* in the Major, and *Three* in the Minor mode.

§ 139. If the signature is three flats, the music may be either in E♭ Major, or C Minor. In which of the two it is, however, can only be

known by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 140. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters. Some of the most common Minor modes should be written upon the board, examined and practised.

QUESTIONS.

In the ascending Minor scale, what sound is flatted?
In descending?
In the ascending Minor scale, where is the first semitone?
Ans. Between Two and Three. Where the second?
In descending, where is the first semitone found?
Ans. Between Six and Five. Where the second?
What two sounds of the ascending Minor scale must be altered from the Signature? *Ans.* Six and Seven. What must be done to them? *Ans.* They must each be raised a semitone.
What is the relative Major scale to C Minor? To D? To E?, &c.
What is the relative Minor scale to C Major? To G? To D?, &c.
What syllable is applied to One in the Major mode? In the Minor?, &c.
Which mode is the most common, Major or Minor? *Ans.* Major.
Which is the most brilliant or lively? Which is the most mournful?
Which best expresses joy or praise? Which best expresses sorrow, grief, penitence?

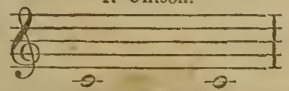
CHAPTER XV.

INTERVALS.

§ 141. We have hitherto spoken of the intervals of a tone and semitone, but there are also other intervals, viz. Seconds, Thirds, Fourths, Fifths, &c.

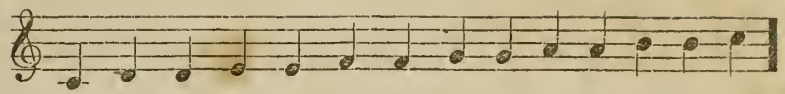
EXAMPLES.

1. Unison.

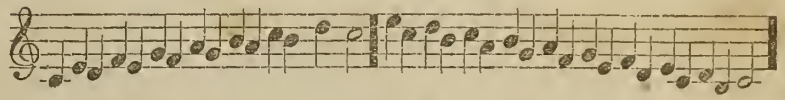


NOTE. Although the Unison is not strictly an interval, yet, in the theory of music, it is spoken of, and treated as one.

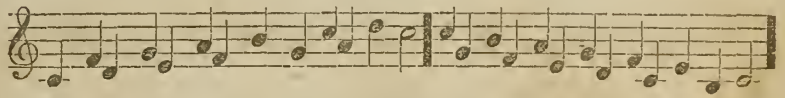
2. Seconds.



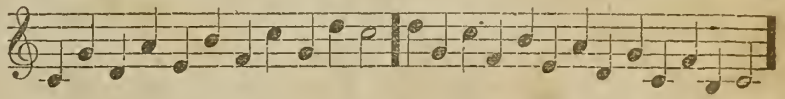
3. Thirds.



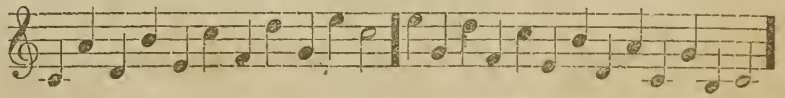
4. Fourths.



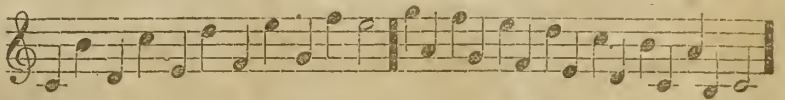
5. Fifths.



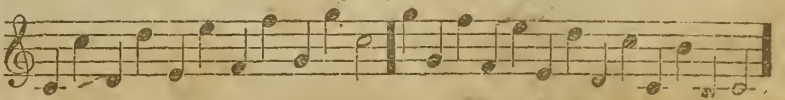
6. Sixths.



7. Sevenths.



8. Eighths, or Octaves.



N. B. Practise all the above

QUESTIONS. What is the interva from One to two called? From Two to Three?, &c. From One to Three?, &c. From One to Four, &c. &c.

§ 142. Major and Minor intervals.

SECONDS. A second, including a *semitone*, is called a MINOR second: a second, including a whole *tone*, is called a MAJOR second.

NOTE. The teacher writes the scale on the board, points and questions:

What is the second from C to D? *Ans.* Major. From D to E? *Ans.* Major. From E to F? *Ans.* Minor, &c.

THIRDS. An interval, including a *tone* and a *semitone*, is called a MINOR third: one including *two tones* is called a MAJOR third. Questions as before.

FOURTHS. An interval, including *two tones* and a *semitone*, is called a PERFECT fourth: one including *three tones*, a SHARP fourth. Questions as before.

FIFTHS. An interval, including *two tones* and two *semitones*, is called a FLAT fifth: one including *three tones* and a *semitone*, a PERFECT fifth. Illustrations and questions.

SIXTHS. An interval of *three tones* and *two semitones*, is called a MINOR sixth: one of *four tones* and a *semitone*, a MAJOR sixth. Questions, &c.

SEVENTHS. An interval of *four tones* and *two semitones*, is called a FLAT or MINOR seventh: one of *five tones* and a *semitone*, a SHARP or MAJOR seventh. Questions.

OCTAVES. All the octaves are equal, including *five tones* and *two semitones*.

§ 143. If the lower note of any *minor* interval be depressed, or the upper one elevated, the interval becomes *major*.

§ 144. If the lower note of any *major* interval be elevated, or the upper one depressed, the interval becomes *minor*.

§ 145. If the lower note of any *major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ 146. If the lower note of any *Minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

For further examples and illustrations, see "Manual."

CHAPTER XVI

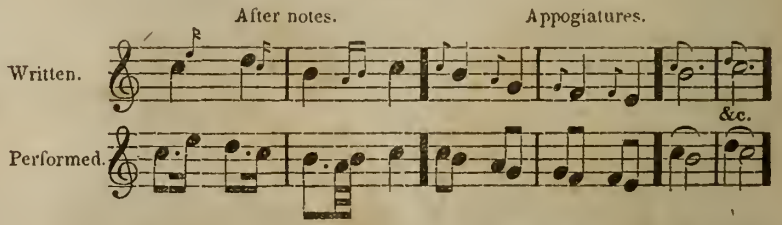
PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 147. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called PASSING NOTES.

§ 148. When passing notes *follow* the essential notes, they are called AFTER NOTES.

§ 149. When passing notes *precede* the essential notes, they are called APPOGIATURES.

EXAMPLE.

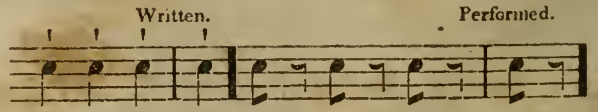


§ 150. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a SYNCOPATED NOTE.

§ 151. *Pause.* When a note is to be prolonged beyond its usual time, a character called a PAUSE is placed over or under it. Ex: 𝄐

§ 152. *Staccato.* When singing is performed in a short, pointed and articulate manner, it is said to be STACCATO.

EXAMPLE.



§ 153. *Legato.* When singing is performed in a smooth, gliding manner, it is said to be LEGATO.

NOTE. The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ 154. *Tie.* A character called a TIE is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style. Example:

§ 155. *Repeat.* Dots across the staff require the repetition of certain parts of the piece.

EXAMPLE.

Question on this chapter.

CHAPTER XVII.

CHORDS.

§ 156. When two or more sounds are heard together, such combination is called a CHORD, if agreeable to the ear, it is called a *consonant chord*, or a CONCORD; if disagreeable to the ear, it is called a *dissonant chord*, or a DISCORD.

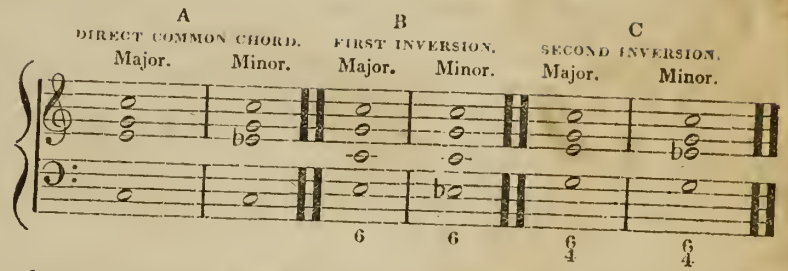
§ 157. COMMON CHORD. A chord consisting of One, Three and Five, to which, Eight may be added, is called a COMMON CHORD, or DIRECT COMMON CHORD: if the *third* be *Major*, it is a MAJOR *chord*, if *Minor*, a MINOR *chord*. See example A.

§ 158. INVERSION OF CHORDS. When the natural position, or relative situation of the sounds constituting the common chord, is changed so that Three or Five is lower than One, the chord is said to be inverted. See examples B and C.

§ 159. CHORD OF THE SIXTH. In the first inversion of the common chord, the Third is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth." The Base note is figured 6. See example B.

§ 160. CHORD OF THE SIXTH AND FOURTH. In the second inversion of the common chord, the Fifth is taken as the Base, or as the lowest sound; it is then called the "chord of the Sixth and Fourth." The Base note is figured $\frac{6}{4}$. See example C.

EXAMPLES.

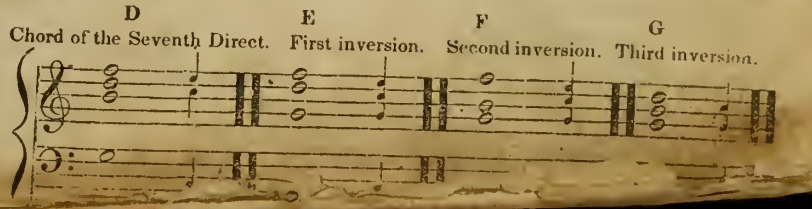


§ 161. CHORD OF THE SEVENTH. A chord consisting of a *Base*, its *Third*, *Fifth*, and *Seventh*, is called a "chord of the Seventh." This chord is most frequently based on the Fifth. It is then called the DOMINANT SEVENTH. It is figured 7. Example D.

§ 162. CHORD OF THE SIXTH AND FIFTH. In the first inversion of the chord of the Seventh, the *Third* is taken as the Base or lowest sound. It is then called the chord of the "Fifth and Sixth," and is figured $\frac{6}{5}$. Example E.

§ 163. CHORD OF THE FOURTH AND THIRD. In the second inversion of the chord of the Seventh, the *Fifth* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Third," and is figured $\frac{4}{3}$ or $\frac{6}{4}$. Example F.

§ 164. CHORD OF THE FOURTH AND SECOND. In the third inversion of the chord of the Seventh, the *Seventh* is taken as the Base or lowest sound. It is then called the chord of the "Fourth and Second," and is figured $\frac{4}{2}$ or $\frac{6}{4}$. Example G



§ 165. The chord of the Seventh, is naturally followed by the common chord. See quarter notes in the above example.

§ 166. A knowledge of these two chords, viz: The common chord, and the chord of the Seventh, with their inversions, lies at the foundation of musical science, and although not essential to correct performance, is desirable, and cannot fail to afford great advantages to the mere performer, as well as to the teacher. See "Manual."

To those who wish to pursue the study of the science of music, the following works are recommended, viz:

"First steps to Thorough Base."
"Burrows' Thorough Base Primer."
"Catel's Treatise on Harmony."
"Porter's Musical Cyclopedia."
"Callcott's Musical Grammar."

PART III. DYNAMICS.

CHAPTER XVIII.

§ 167. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called DYNAMICS, which treats of the *force* or *strength* of sounds.

§ 168. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 169. MEZZO. A sound produced by the ordinary exertion of the organs, is a *medium* or *middle* sound; it is called MEZZO, and is marked *m*.

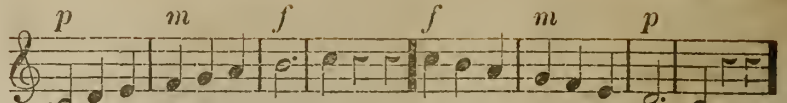
§ 170. PIANO. A sound produced by some restraint of the organs, is a soft sound; it is called PIANO, (pronounced *peano*) and is marked *p*.

§ 171. FORTE. A sound produced by a strong or full exertion of the organs, is a loud sound; it is called FORTE, and is marked *f*.

§ 172. *Mezzo*, *Piano*, and *Forte*, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 173. Applications of the three principal Dynamic degrees to the

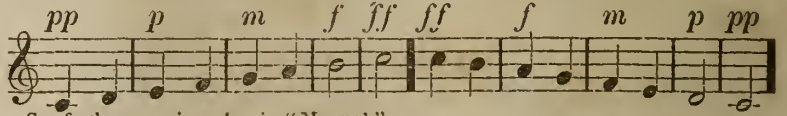
EXAMPLE.



§ 174. PIANISSIMO. If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called PIANISSIMO, (pronounced *peanissimo*) and is marked *pp*.

§ 175. FORTISSIMO. If a sound is delivered with a still greater exertion of the organs than is required for *Forte*, but not so loud as to degenerate into a scream, it is called FORTISSIMO, and is marked *ff*.

§ 176. The five Dynamic degrees, applied to the scale:



See further exercises, &c. in "Manual."

CHAPTER XIX.

DYNAMIC TONES.

§ 177. ORGAN TONE. A tone which is commenced, continued and ended with an equal degree of force, is called an ORGAN TONE.

NOTE. The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired, the pupil should not attempt any other Dynamic tone.

§ 178. CRESCENDO. A tone commencing soft and increasing to loud, is called a CRESCENDO TONE; and is marked *cres.* or <.

§ 179. DIMINUENDO. A tone commencing loud and gradually diminishing to soft, is called a DIMINUENDO TONE; and is marked *dim.* or >.

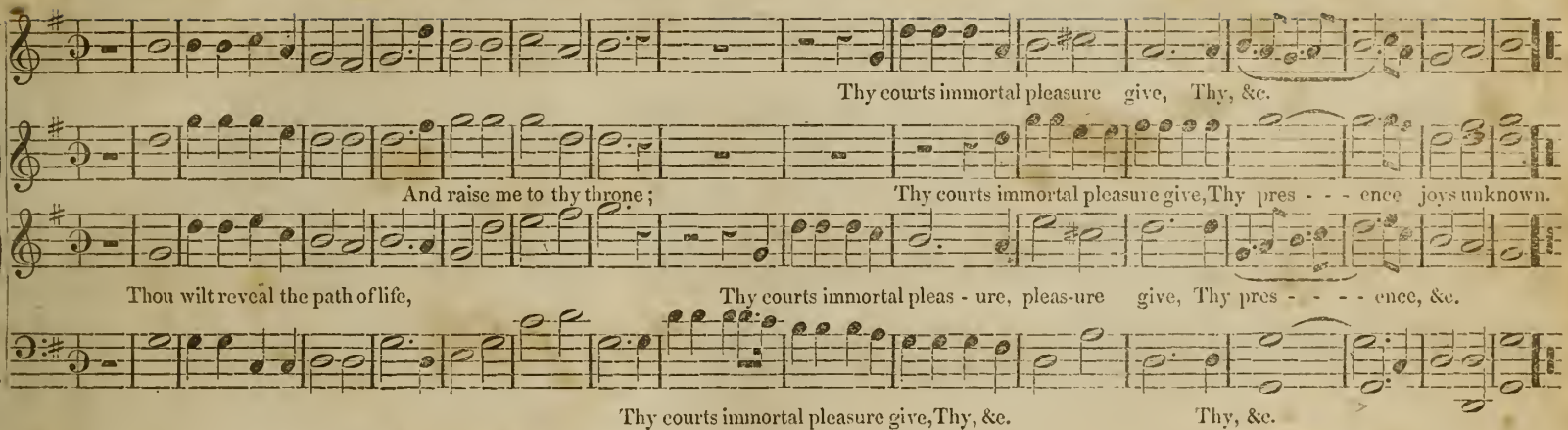
§ 180. SWELL. A tone consisting of an union of Crescendo and Diminuendo, is called a SWELLING TONE, or a SWELL. It is marked <>.

§ 181. Crescendo, Diminuendo and Swell, are not only applied to individual tones, but also to passages in music.

Sing the scale in Crescendo, Diminuendo and Swelling tones.

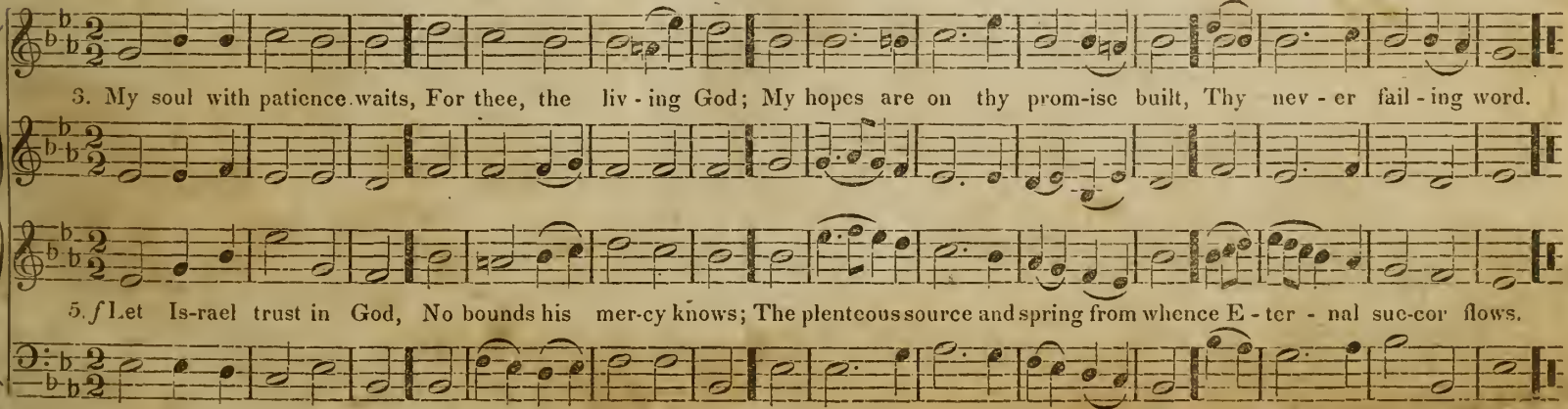
HINSDALE. C. M.

HOLYOKE



WATCHMAN. S. M.

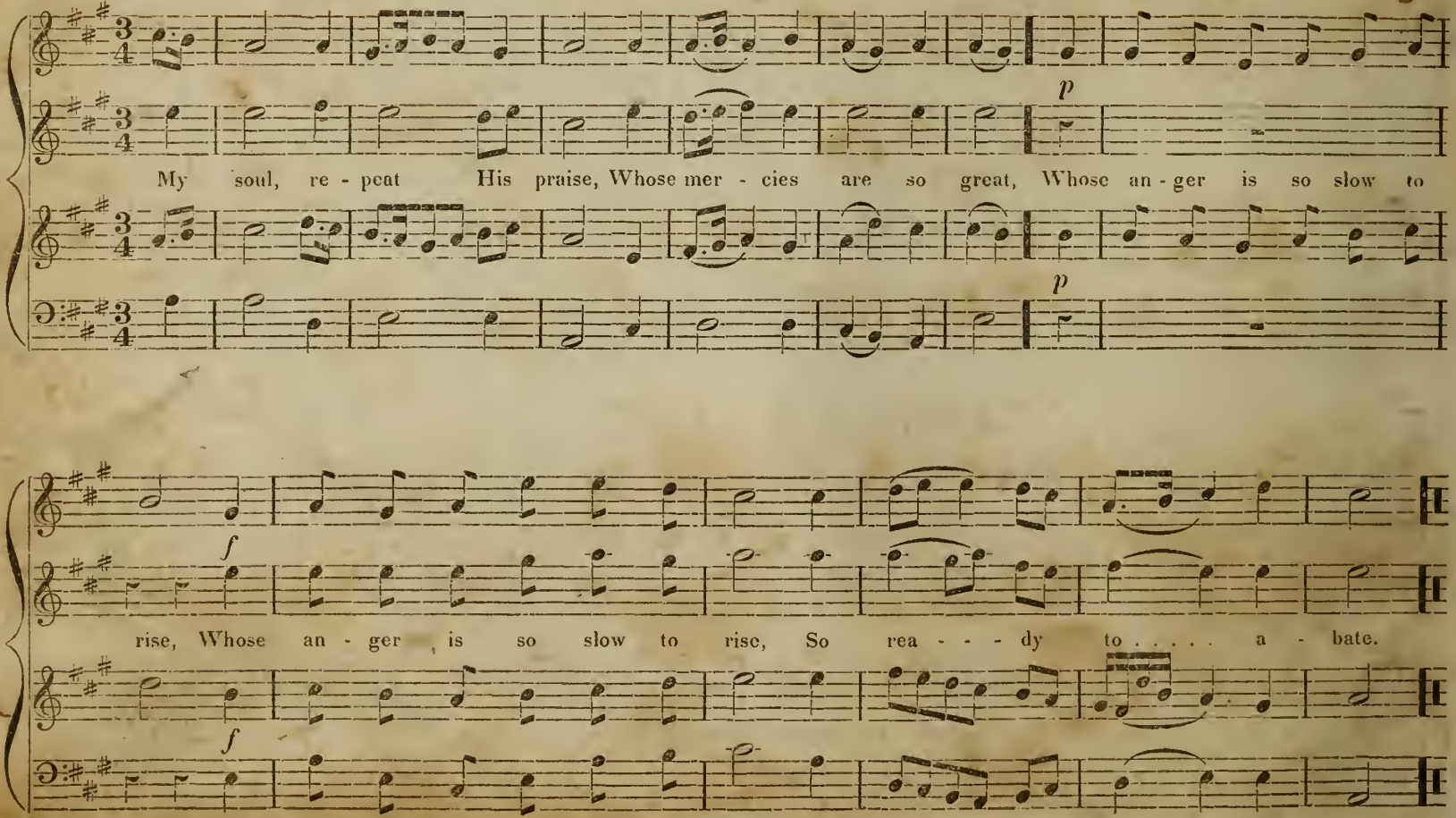
LEACH.

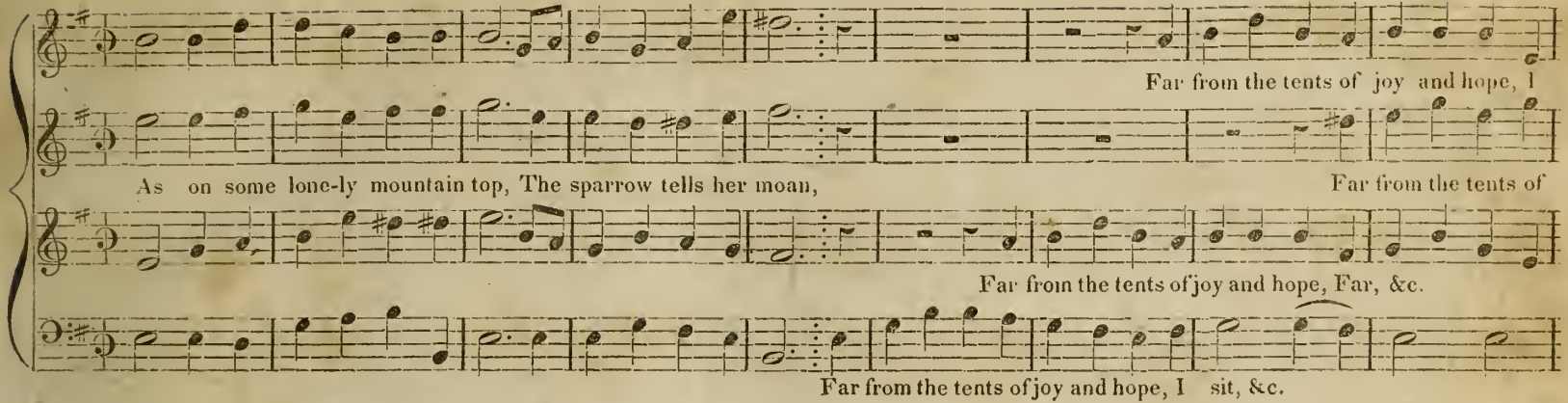


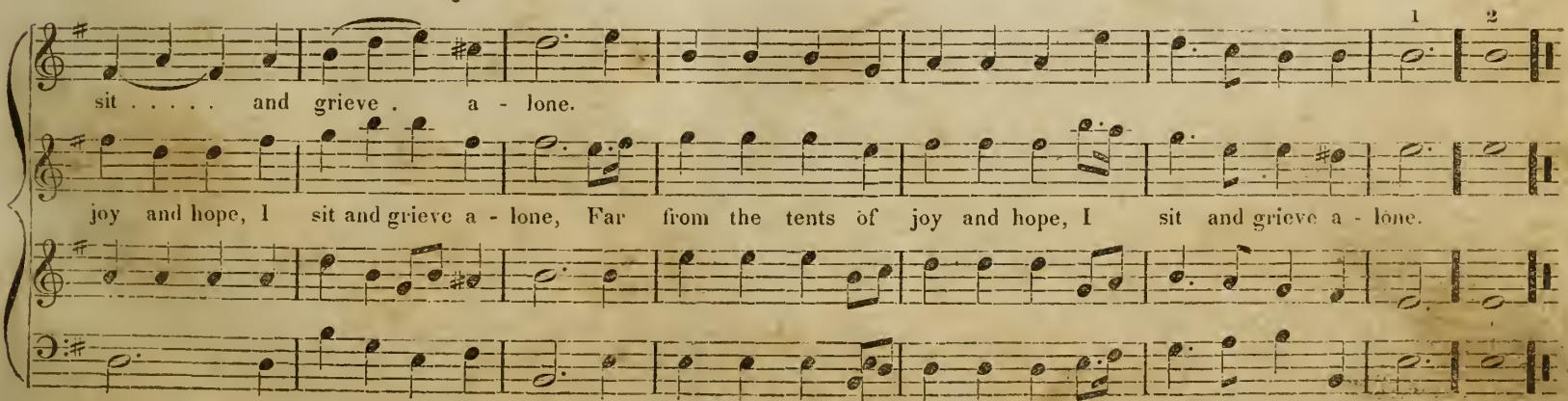
COMPASSION. S. M.

A Major.

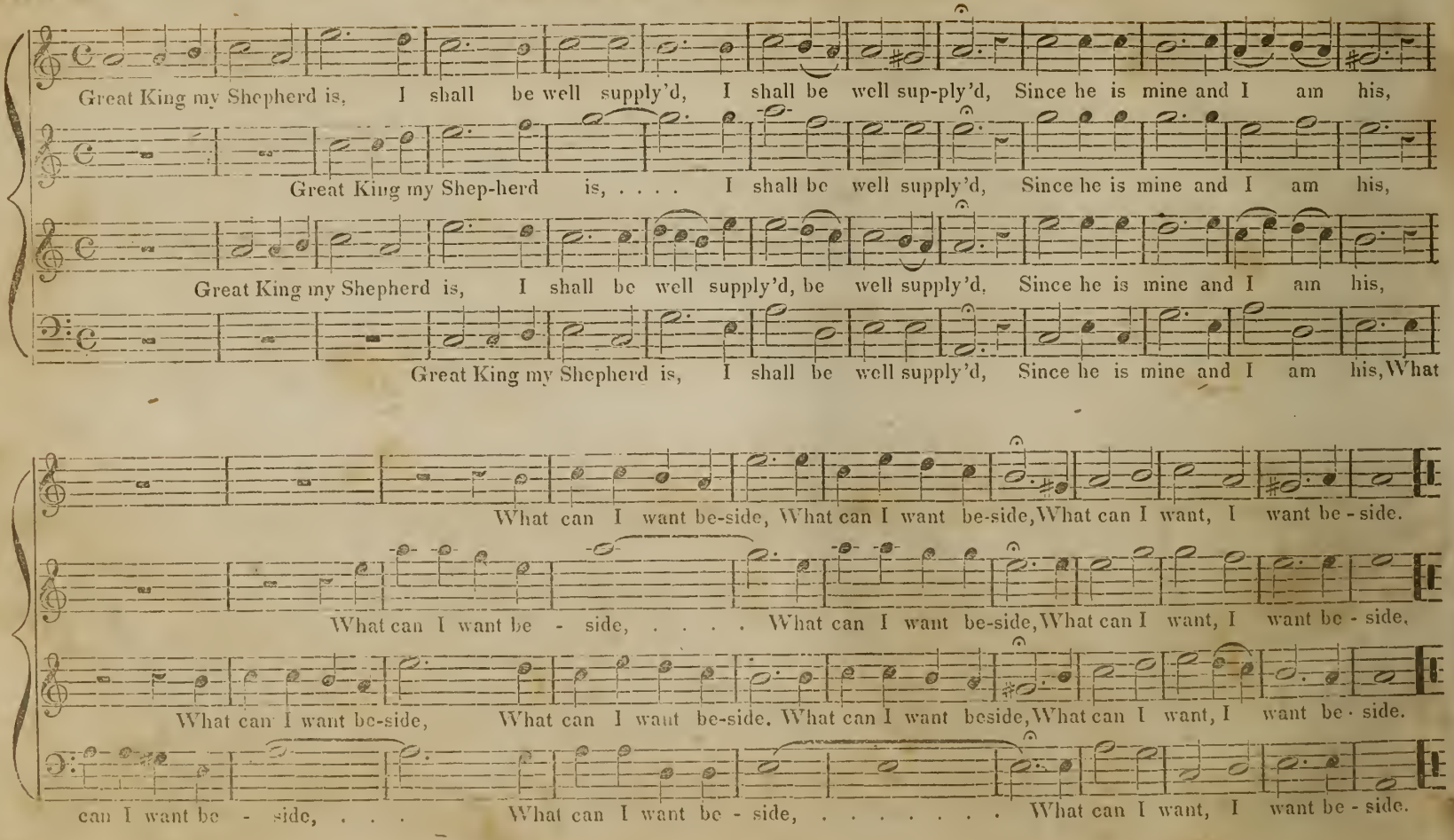
RADIGER.



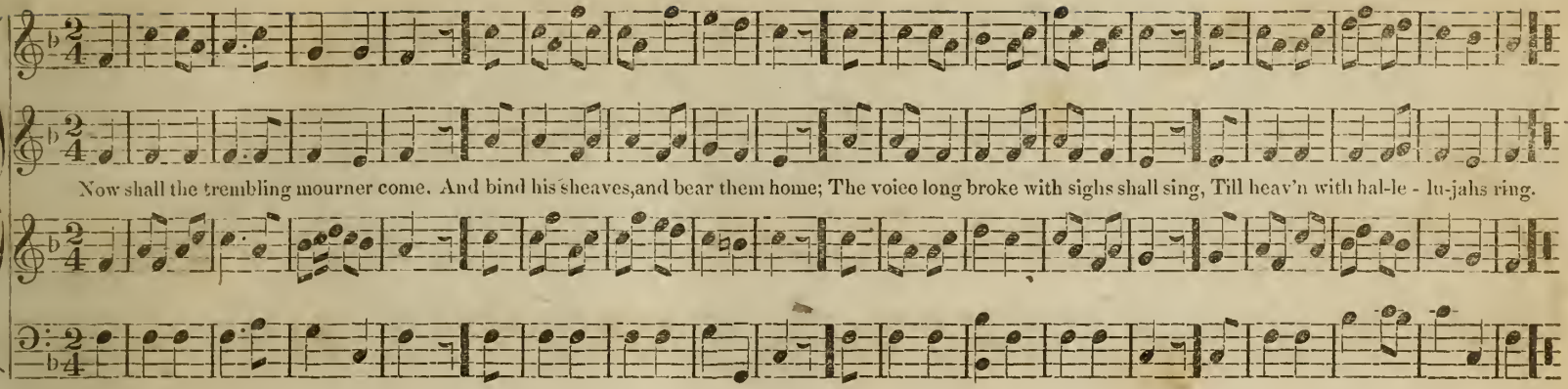

Far from the tents of joy and hope, I
As on some lone-ly mountain top, The sparrow tells her moan,
Far from the tents of
Far from the tents of joy and hope, Far, &c.
Far from the tents of joy and hope, I sit, &c.


1
2
sit . . . . . and grieve . a - lone.
joy and hope, I sit and grieve a - lone, Far from the tents of joy and hope, I sit and grieve a - lone.

NEW WIGAN. S. M.

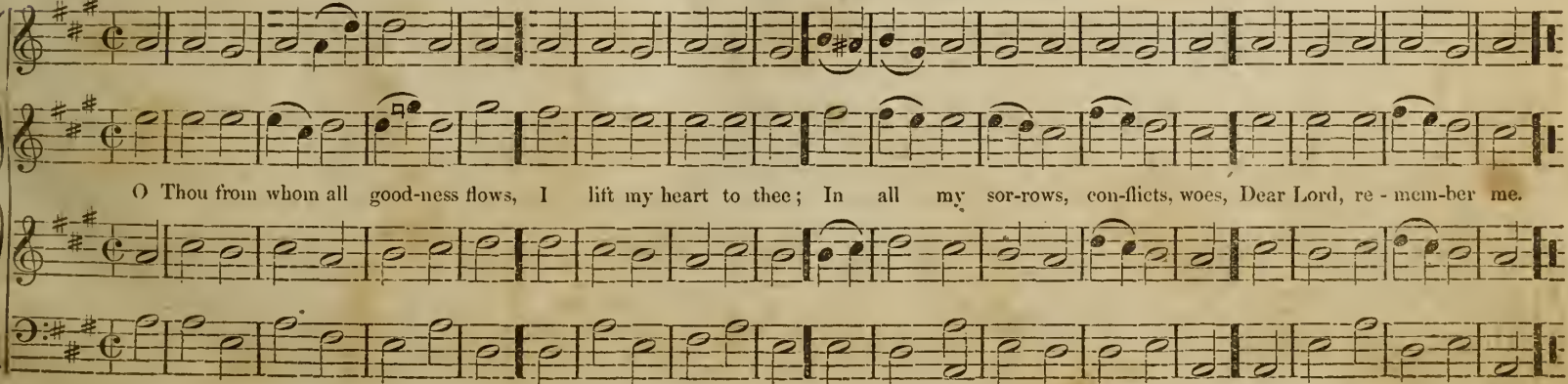

Great King my Shepherd is, I shall be well supply'd, I shall be well sup-ply'd, Since he is mine and I am his,
Great King my Shep-herd is, ... I shall be well supply'd, Since he is mine and I am his,
Great King my Shepherd is, I shall be well supply'd, be well supply'd, Since he is mine and I am his,
Great King my Shepherd is, I shall be well supply'd, Since he is mine and I am his, What
What can I want be-side, What can I want be-side, What can I want, I want be - side.
What can I want be - side, ... What can I want be-side, What can I want, I want be - side.
What can I want be-side, What can I want be-side. What can I want beside, What can I want, I want be · side.
can I want be - side, . . . What can I want be - side, ... What can I want, I want be - side.

SHOEL. L. M.

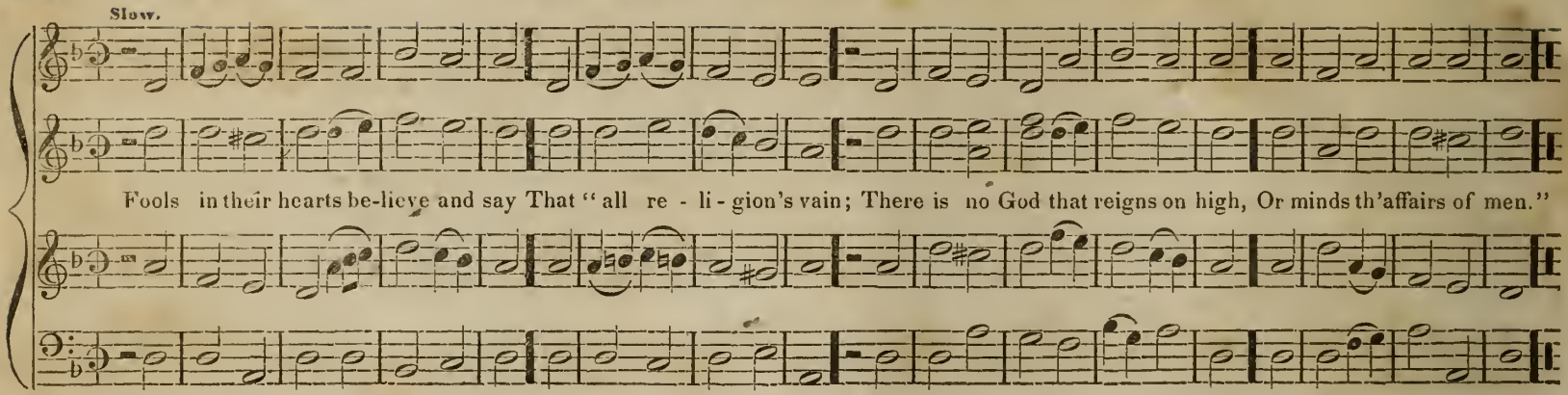


CANTERBURY. C. M.

RAVENSCROFT.

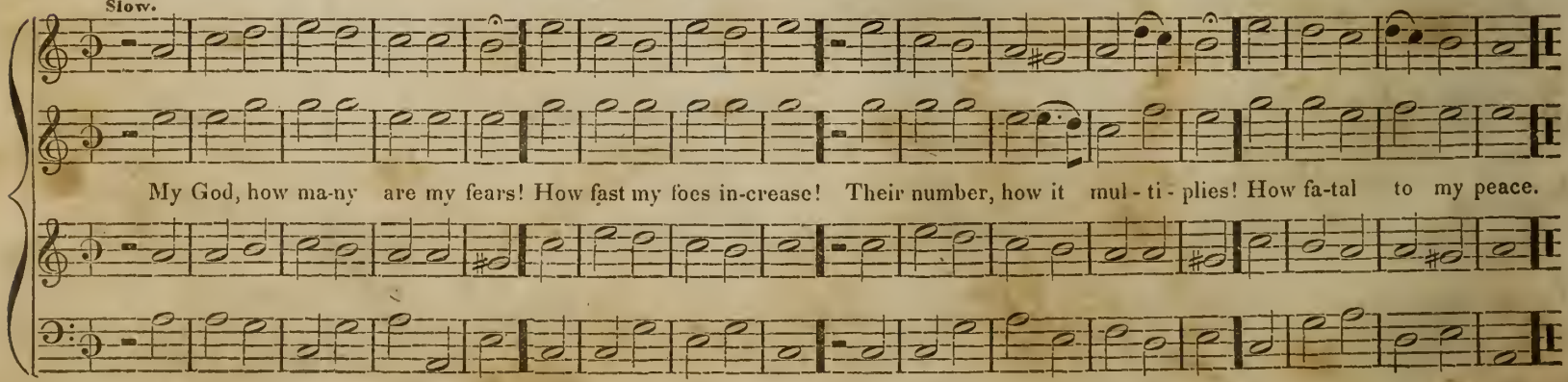


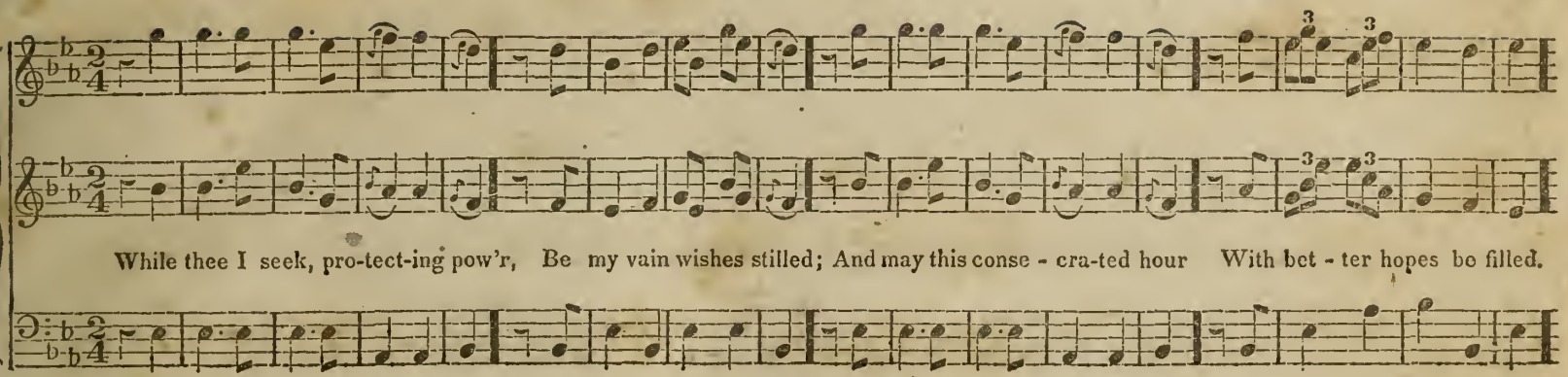
BANGOR. C. M.

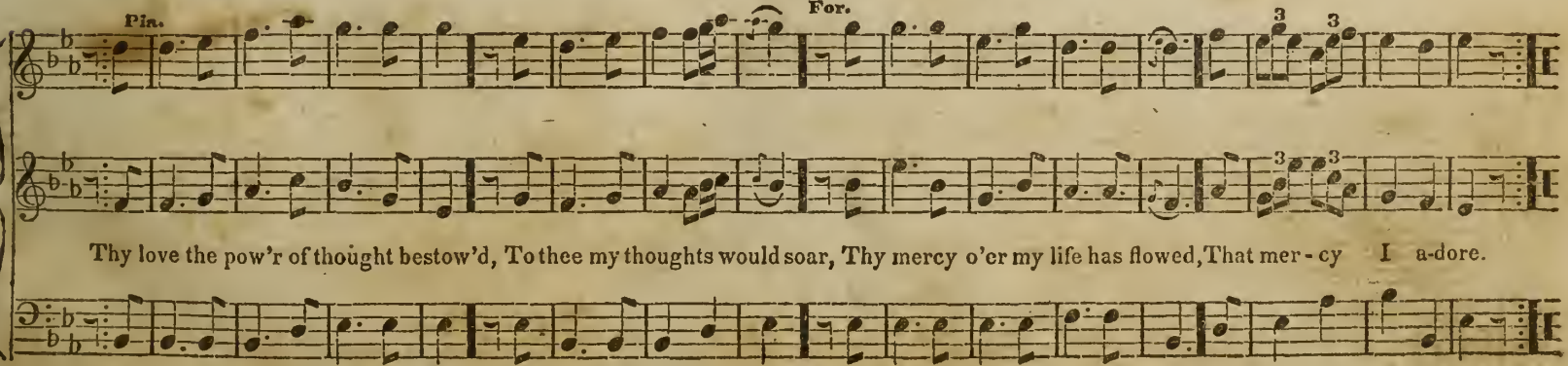


WINDSOR. C. M.

KIRBY.

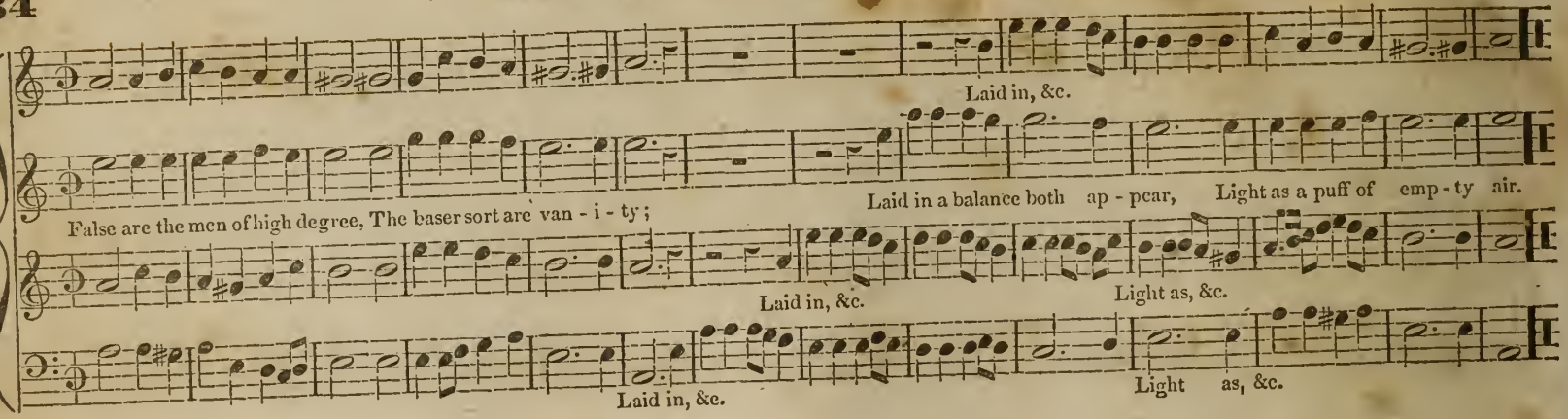



While thee I seek, pro-tect-ing pow'r, Be my vain wishes stilled; And may this conse - cra-ted hour With bet - ter hopes be filled.


Pia.
For.
Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flowed, That mer - cy I a-dore.

RUSSIA. L. M.

READ.



LISBON. S. M.

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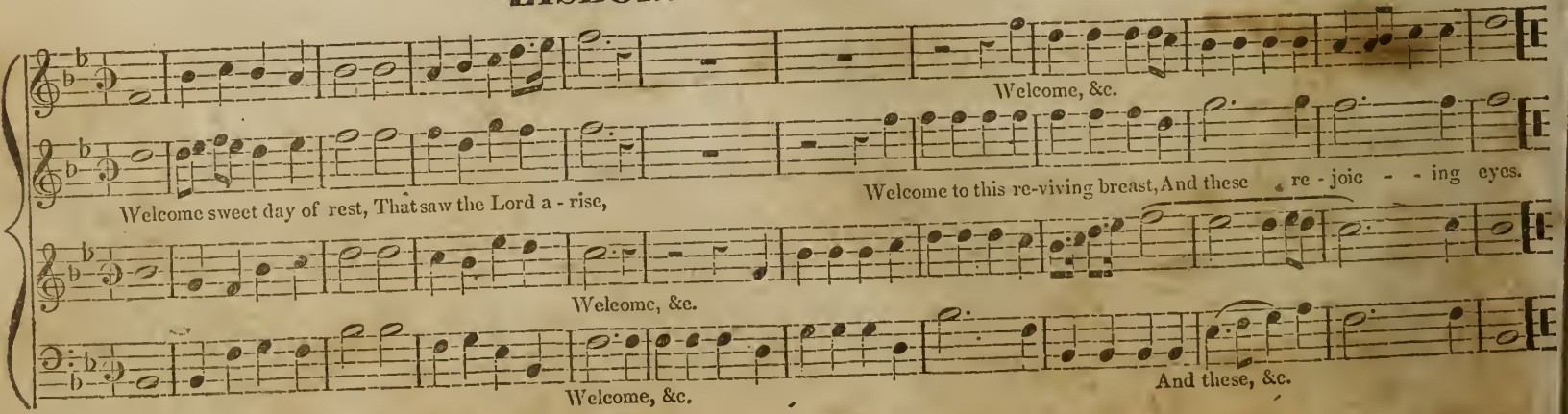
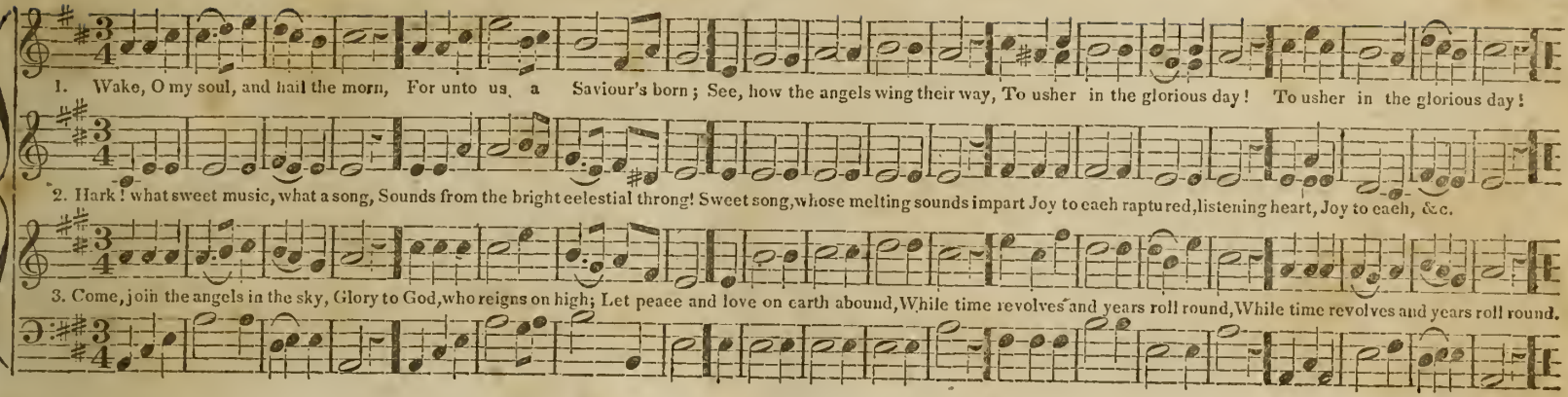
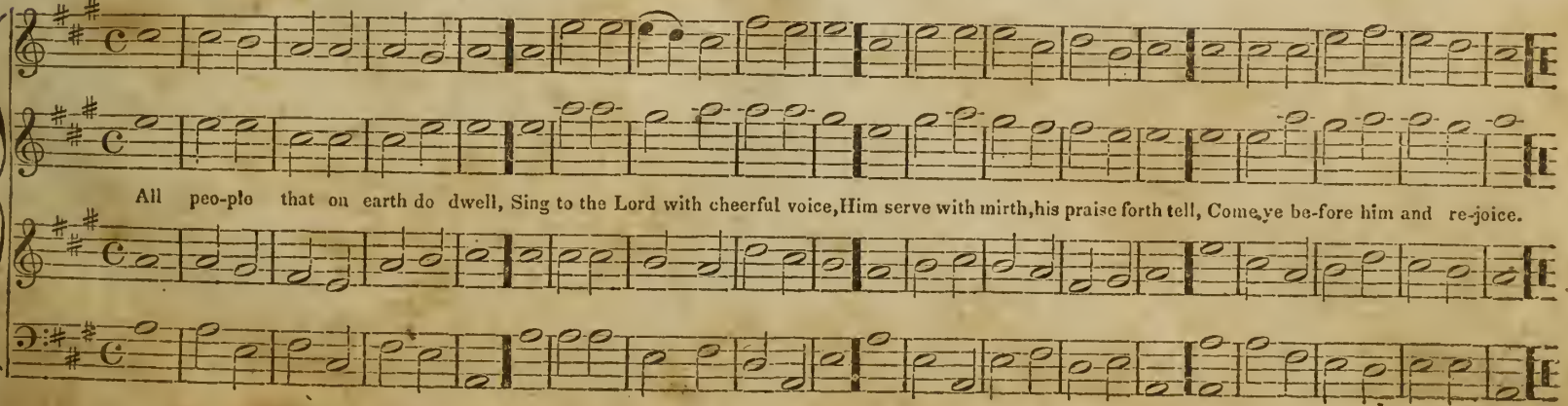


PARK STREET. L. M.

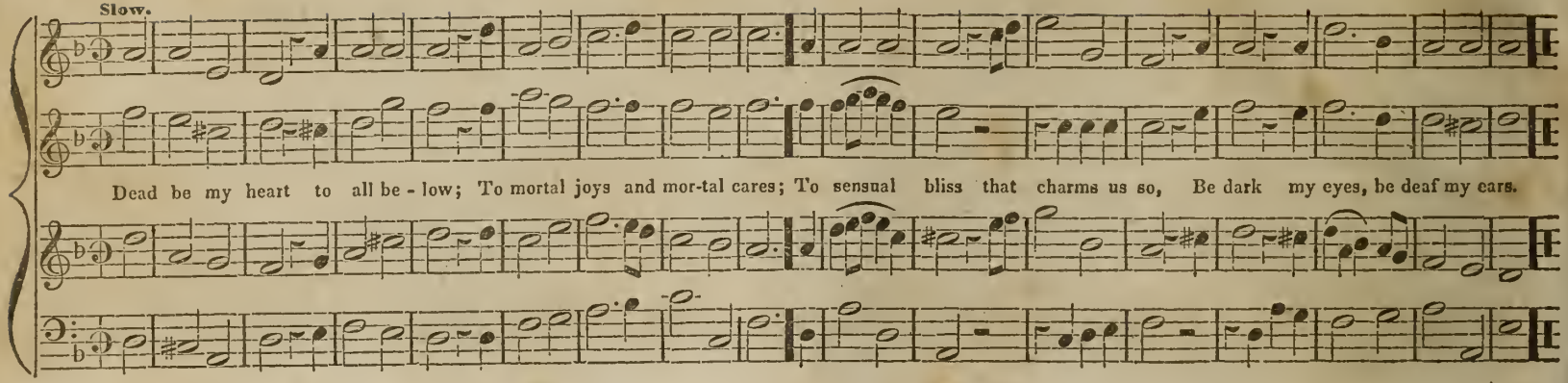


OLD HUNDRED. L. M.

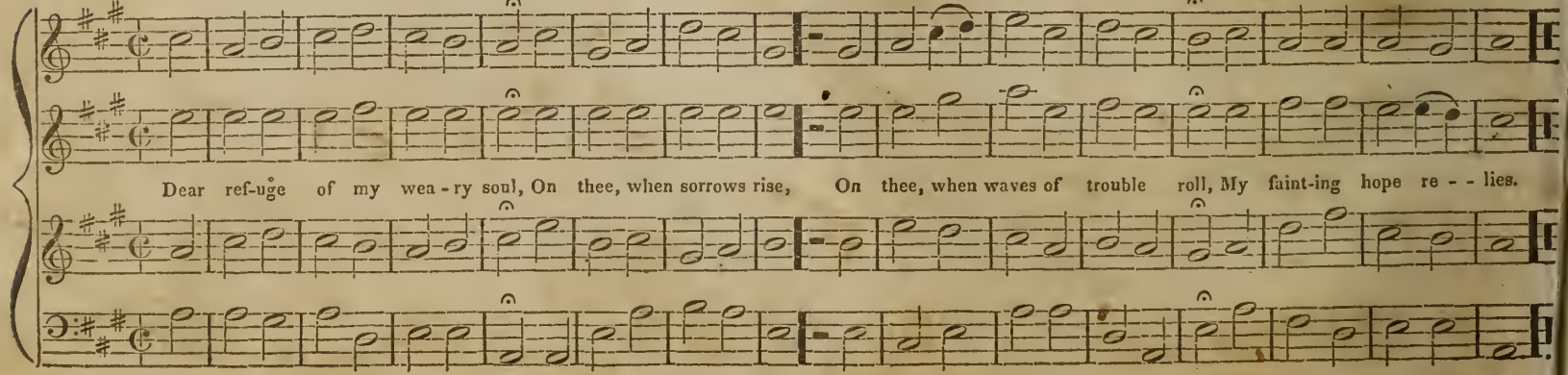


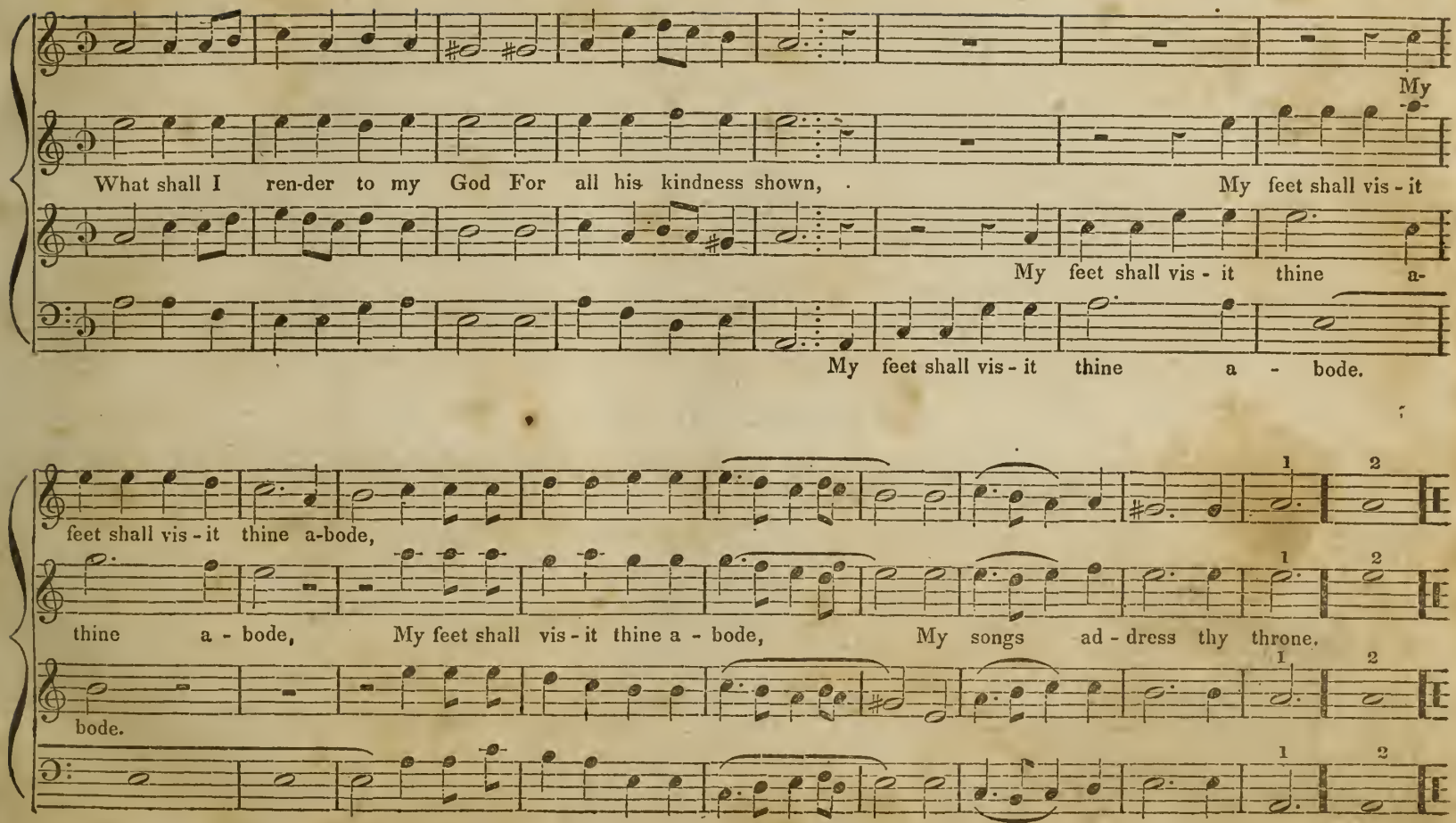
RESIGNATION. L. M.

TAYLOR.



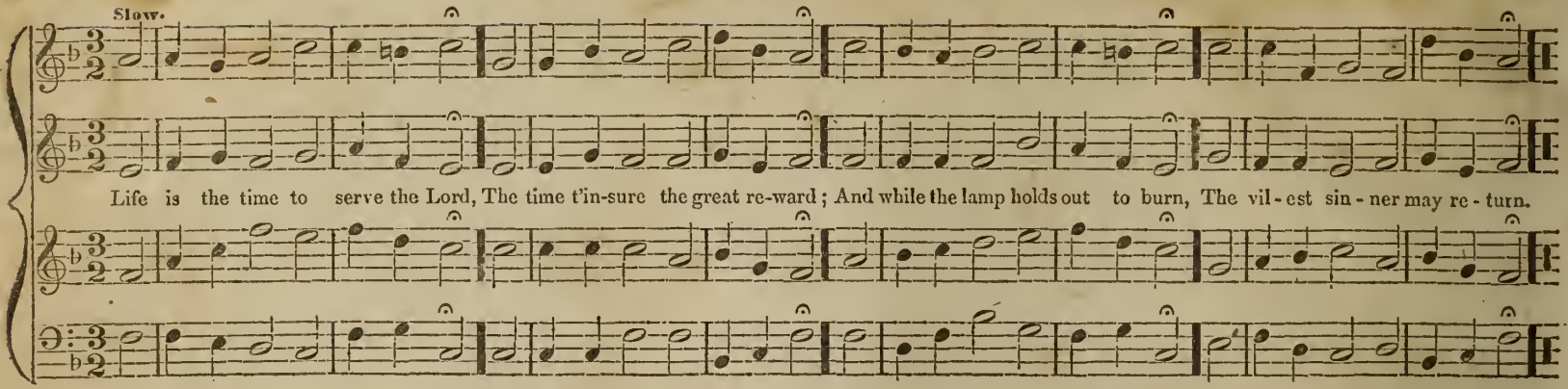
RESIGNATION. C. M.




My
What shall I ren-der to my God For all his kindness shown, .
My feet shall vis - it
My feet shall vis - it thine a-
My feet shall vis - it thine a - bode.
1
2
feet shall vis - it thine a-bode,
thine a - bode, My feet shall vis - it thine a - bode, My songs ad - dress thy throne,
bode.

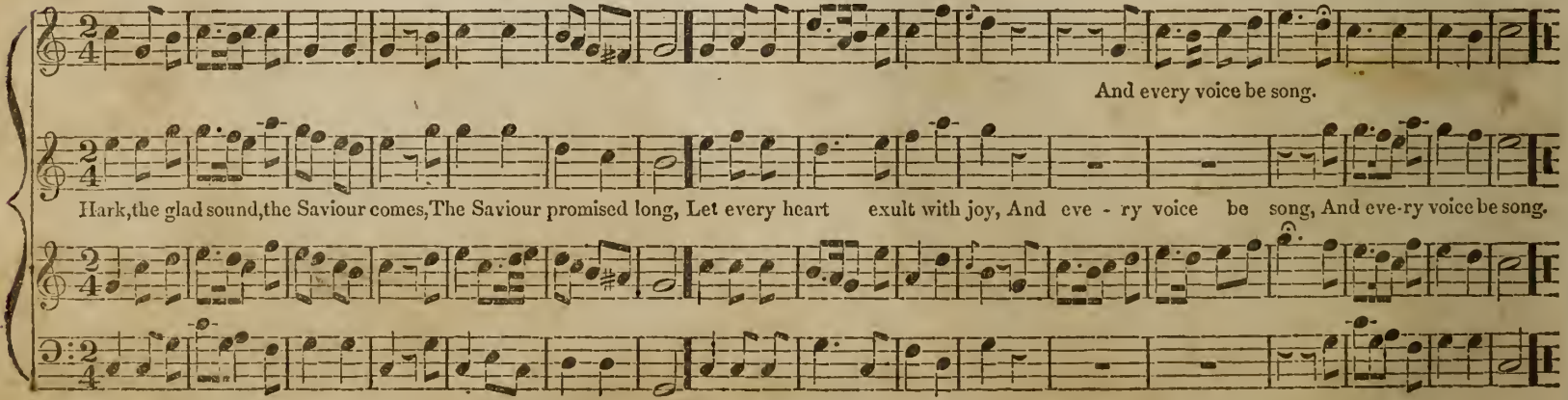
WELLS. L. M.

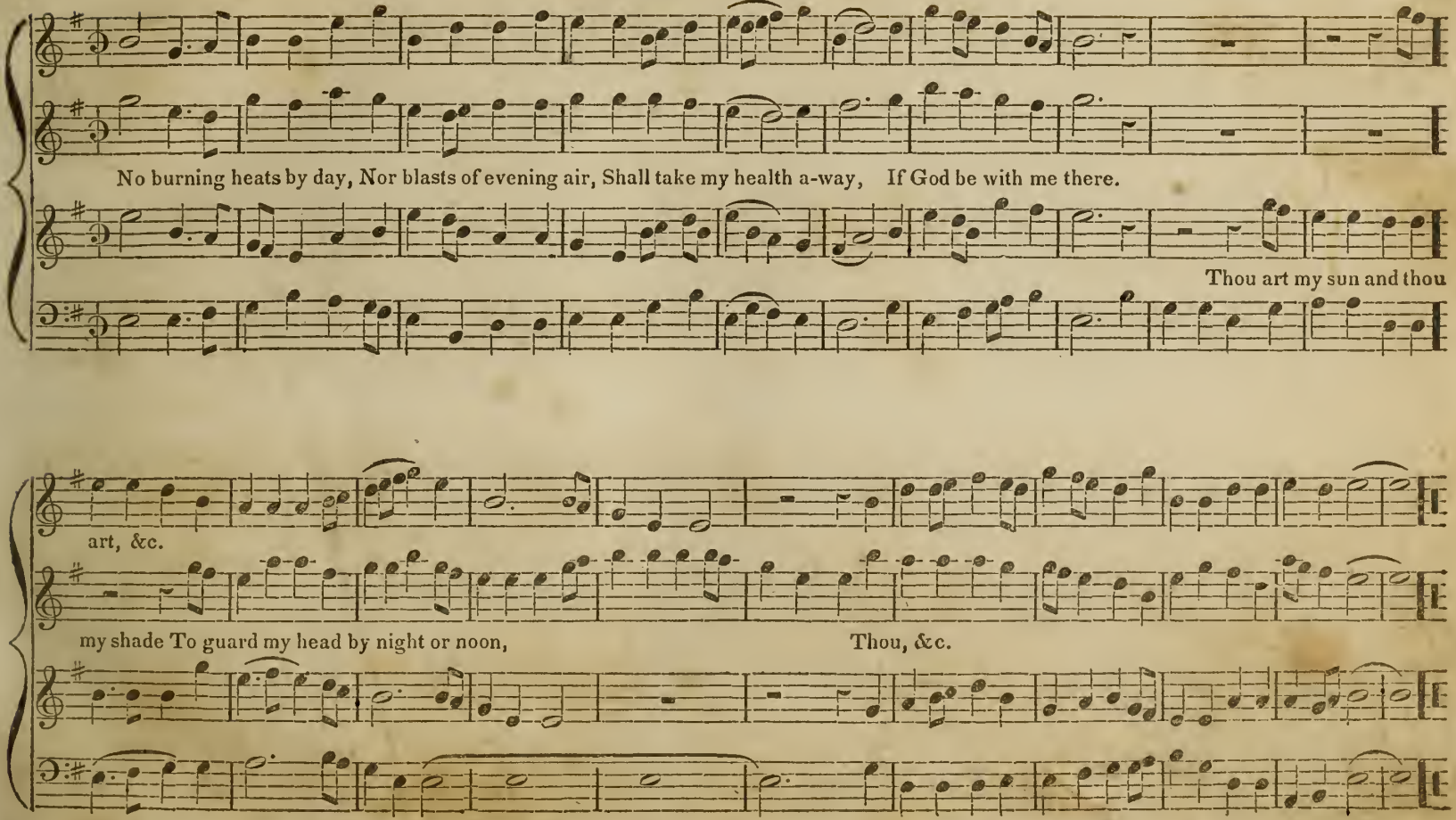
HOLDRAD.

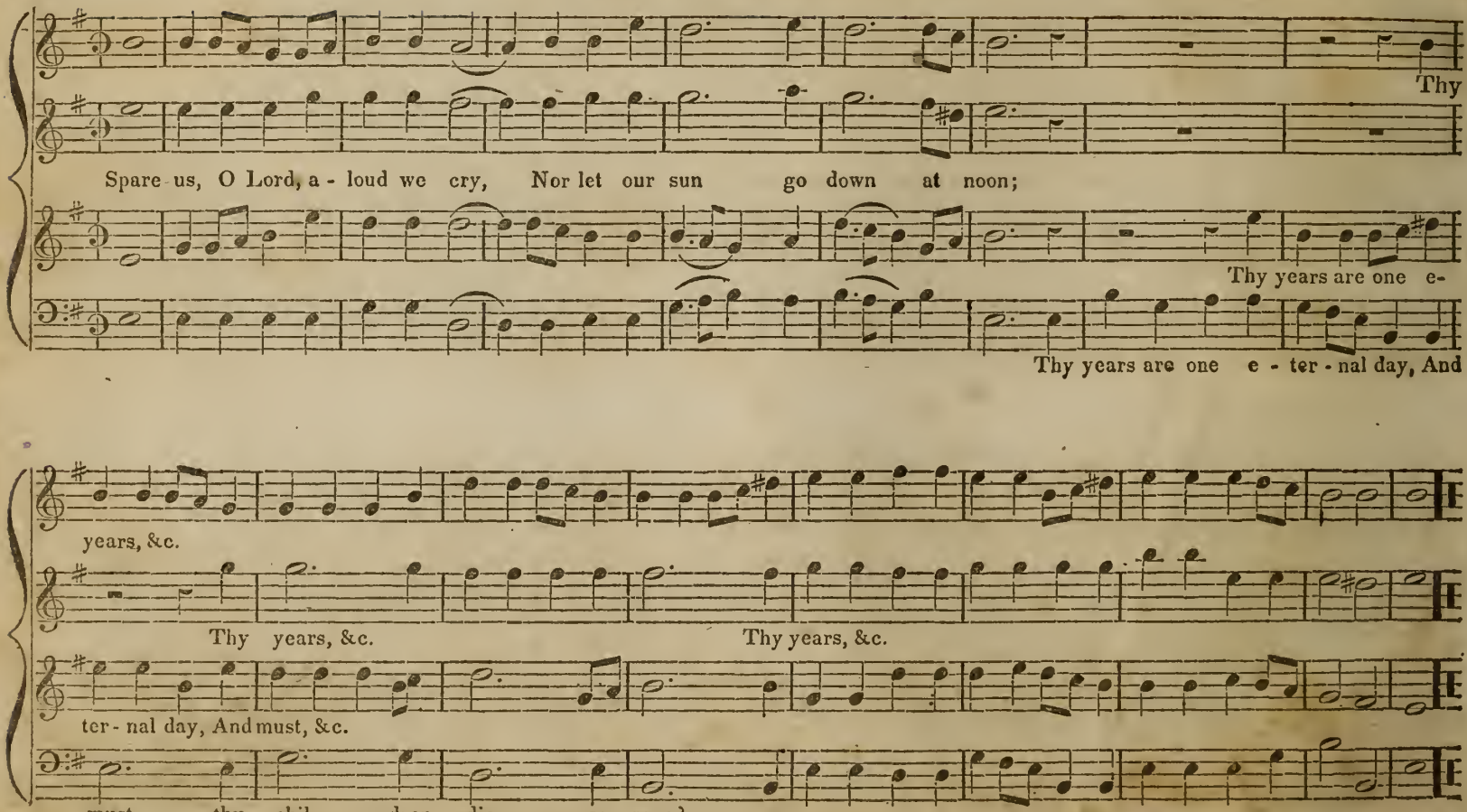


NAPLES. C. M.

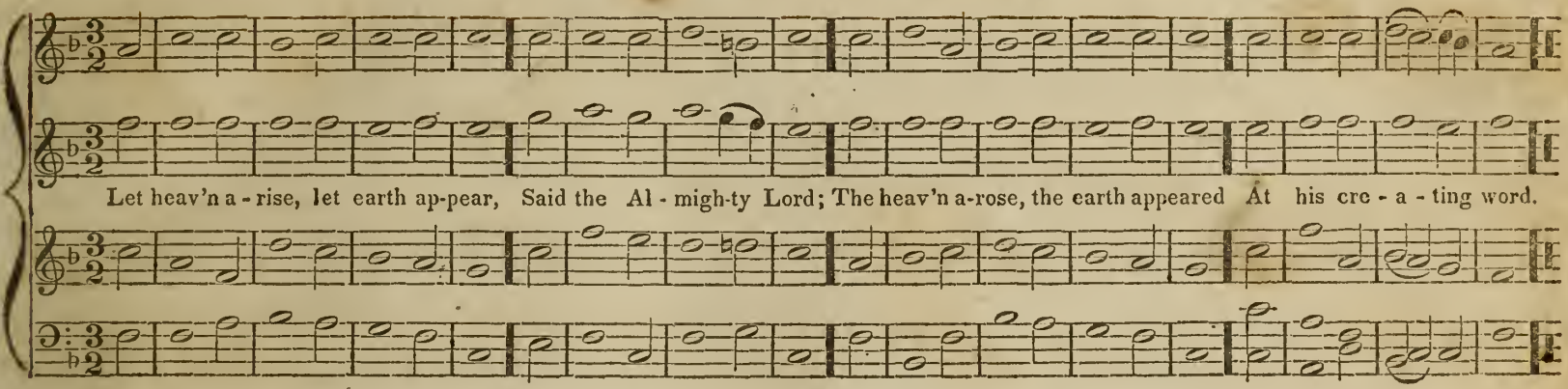
N. DOUGALL.



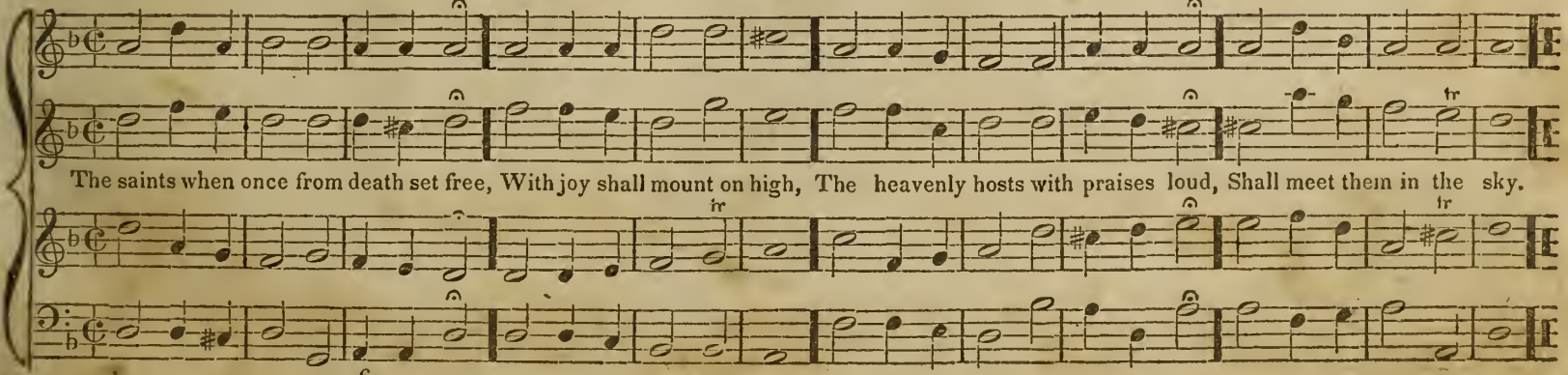

No burning heats by day, Nor blasts of evening air, Shall take my health a-way, If God be with me there.
Thou art my sun and thou
art, &c.
my shade To guard my head by night or noon,
Thou, &c.


Thy
Spare us, O Lord, a - loud we cry, Nor let our sun go down at noon;
Thy years are one e-
Thy years are one e - ter - nal day, And
years, &c.
Thy years, &c.
Thy years, &c.
ter - nal day, And must, &c.
must thy chil - - dren die so soon?

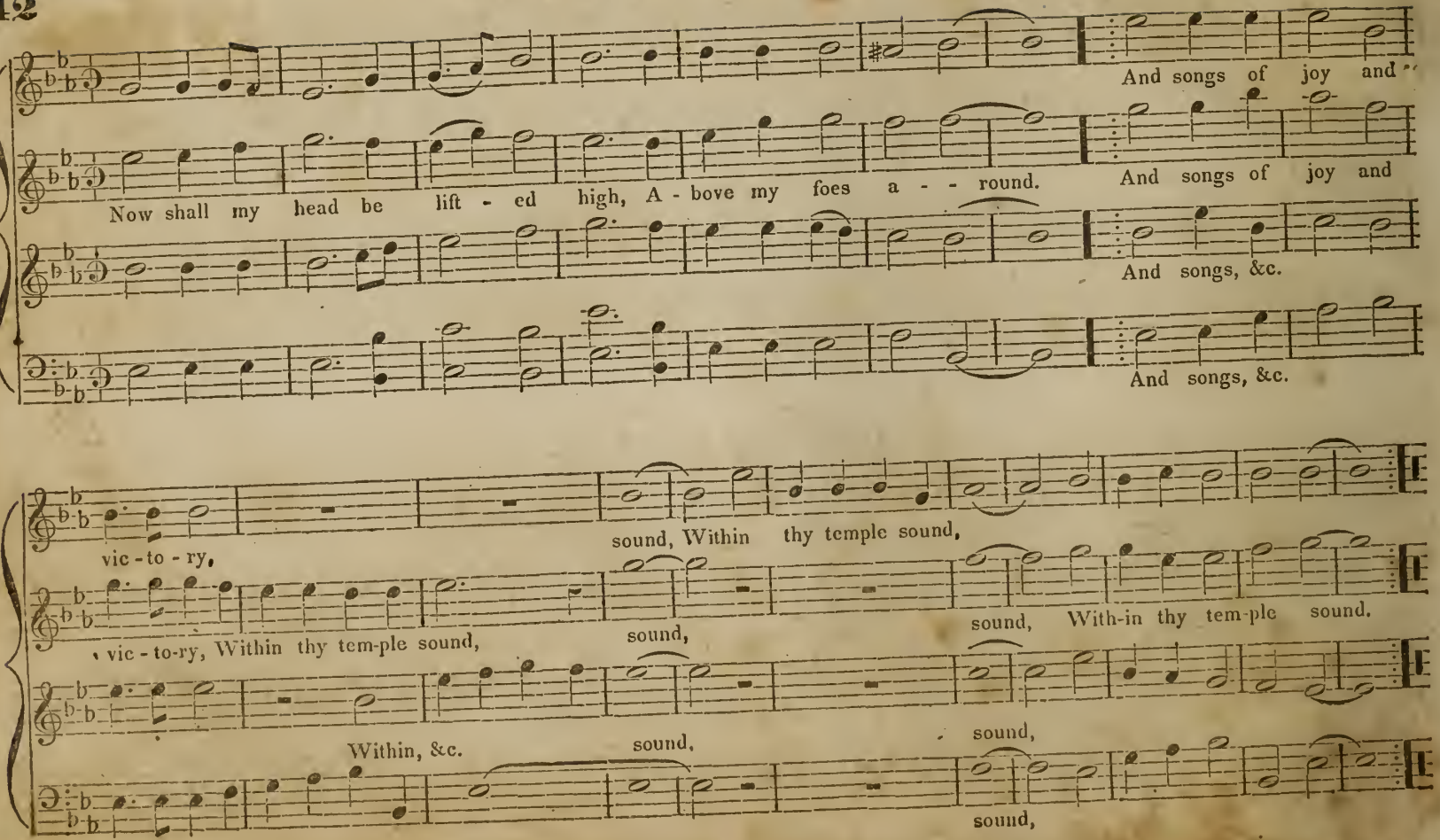
BEDFORD. C. M.



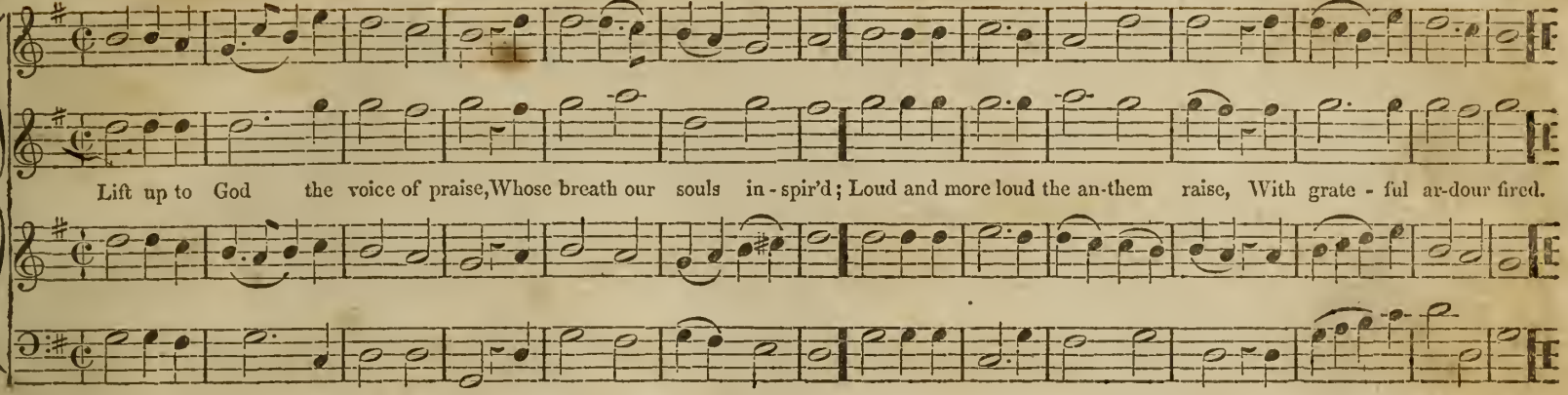
BLACKBURN. C. M.



VICTORY. C. M.

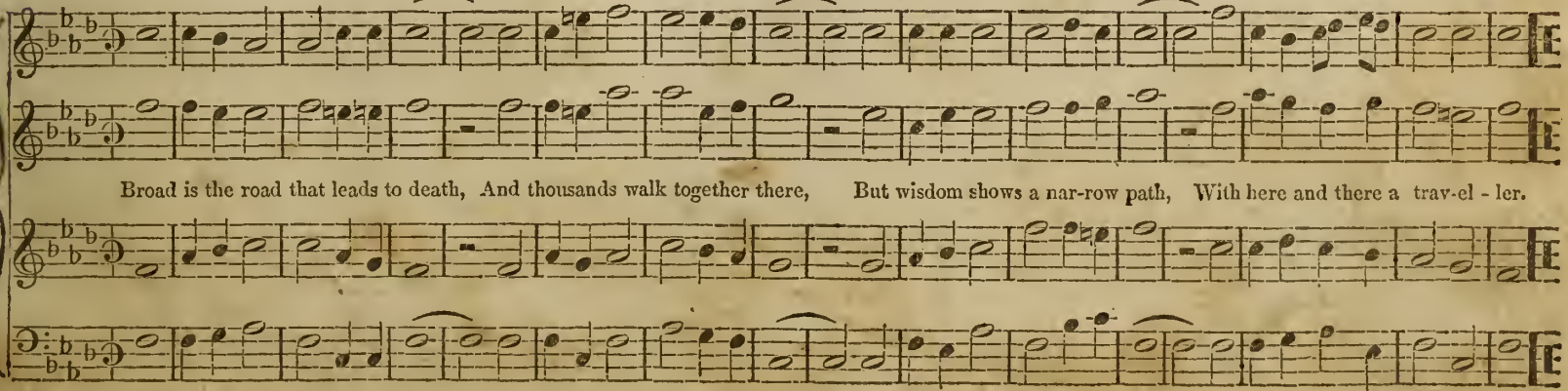

And songs of joy and
Now shall my head be lift - ed high, A - bove my foes a - - round.
And songs of joy and
And songs, &c.
And songs, &c.
vic - to - ry,
sound, Within thy temple sound,
vic - to-ry, Within thy tem-ple sound,
sound,
sound, With-in thy tem-ple sound.
Within, &c.
sound,
sound,
sound,

LOW CHURCH. C. M.

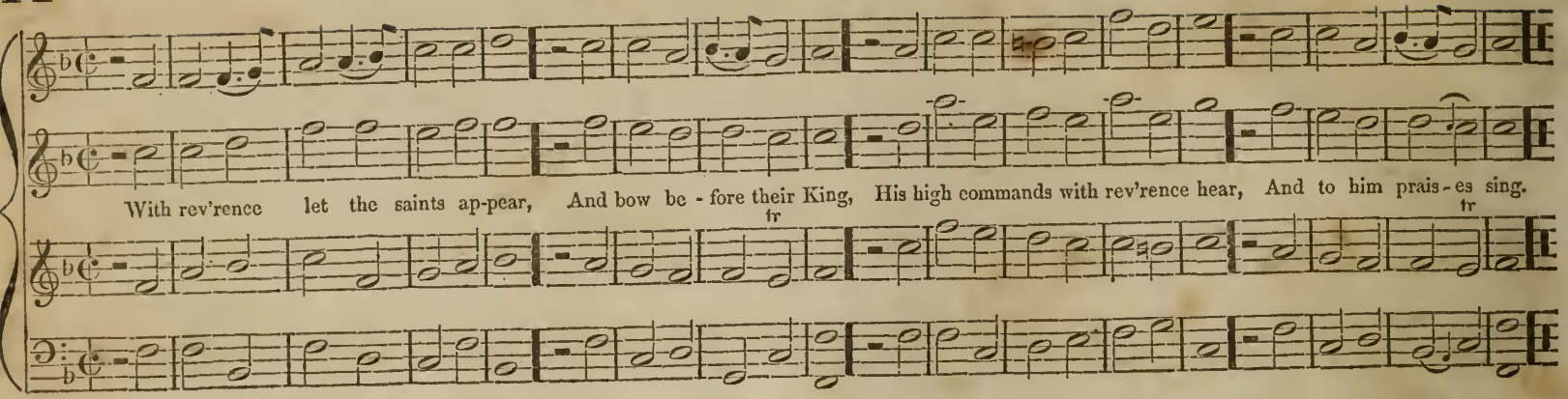


WINDHAM. L. M.

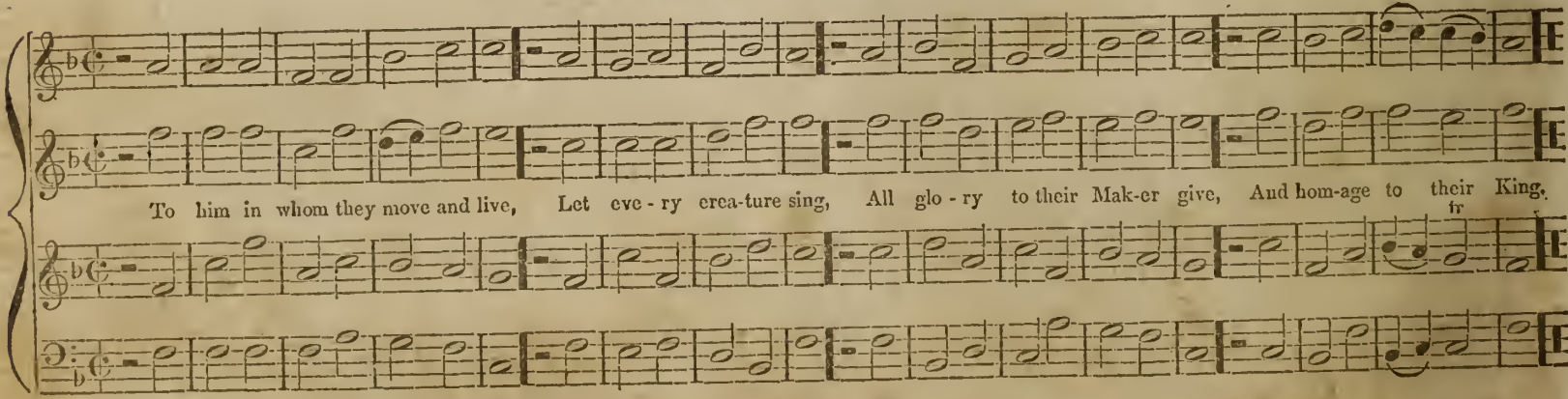
READ.

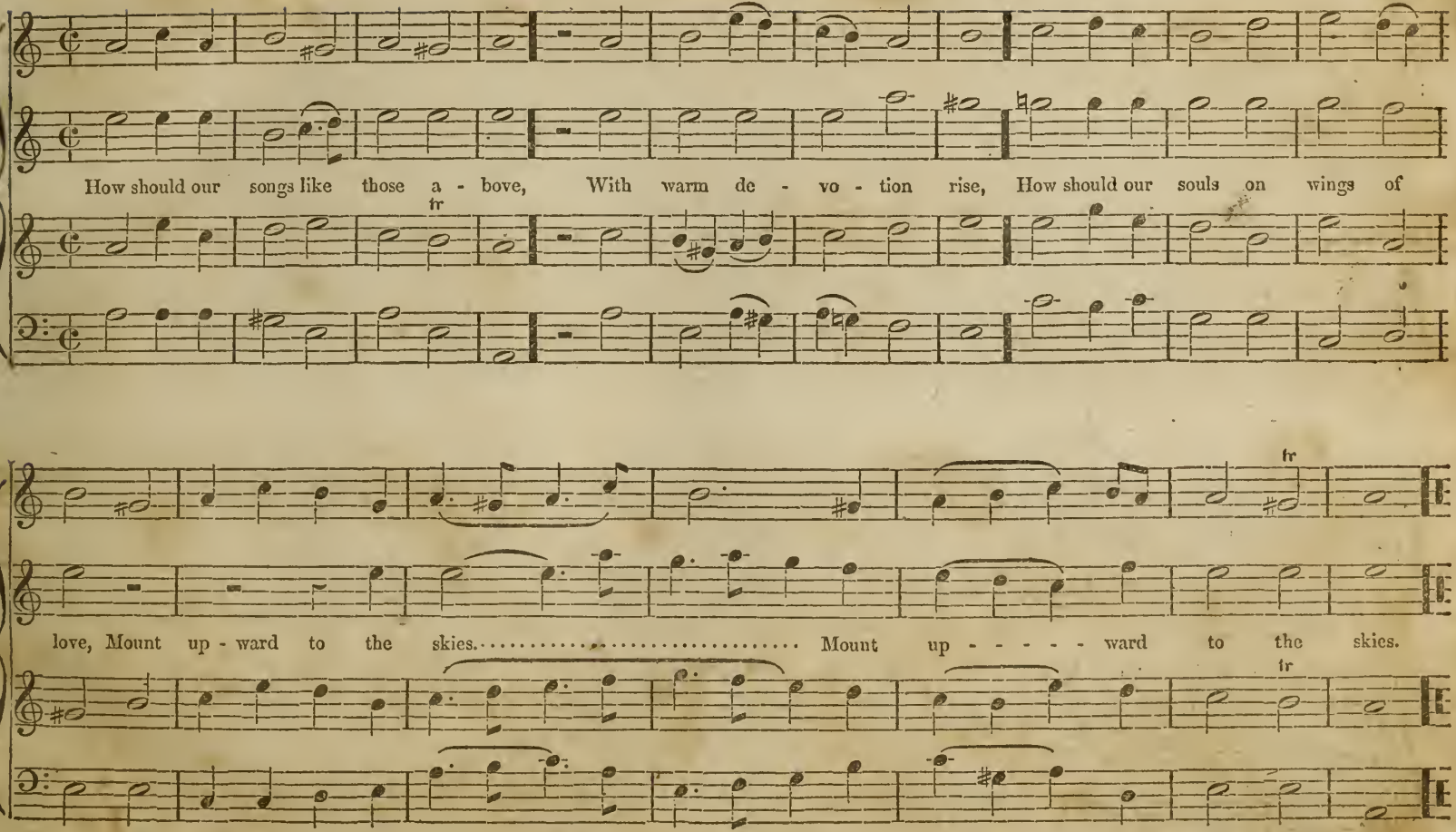


DUNDEE, or FRENCH. C. M.

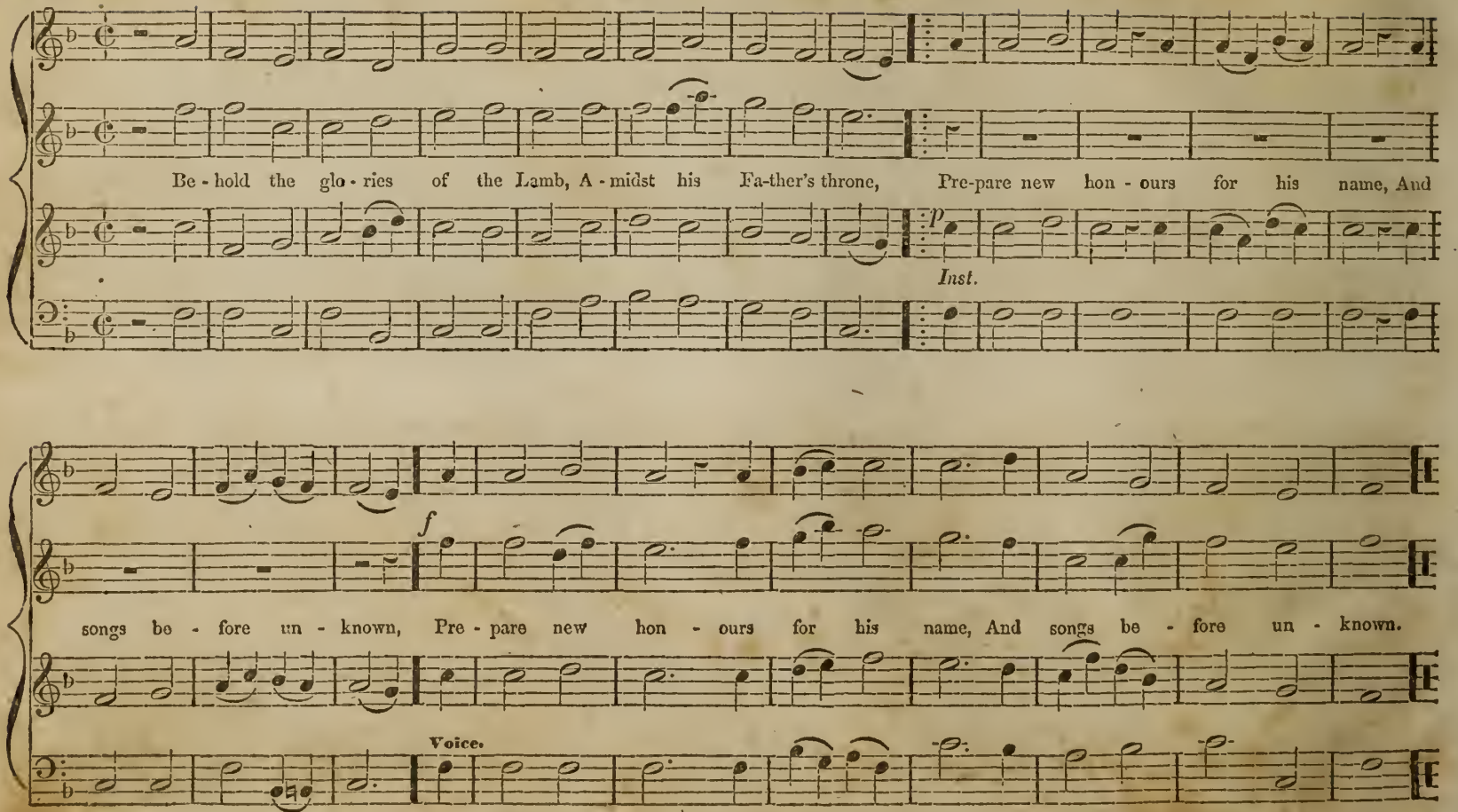


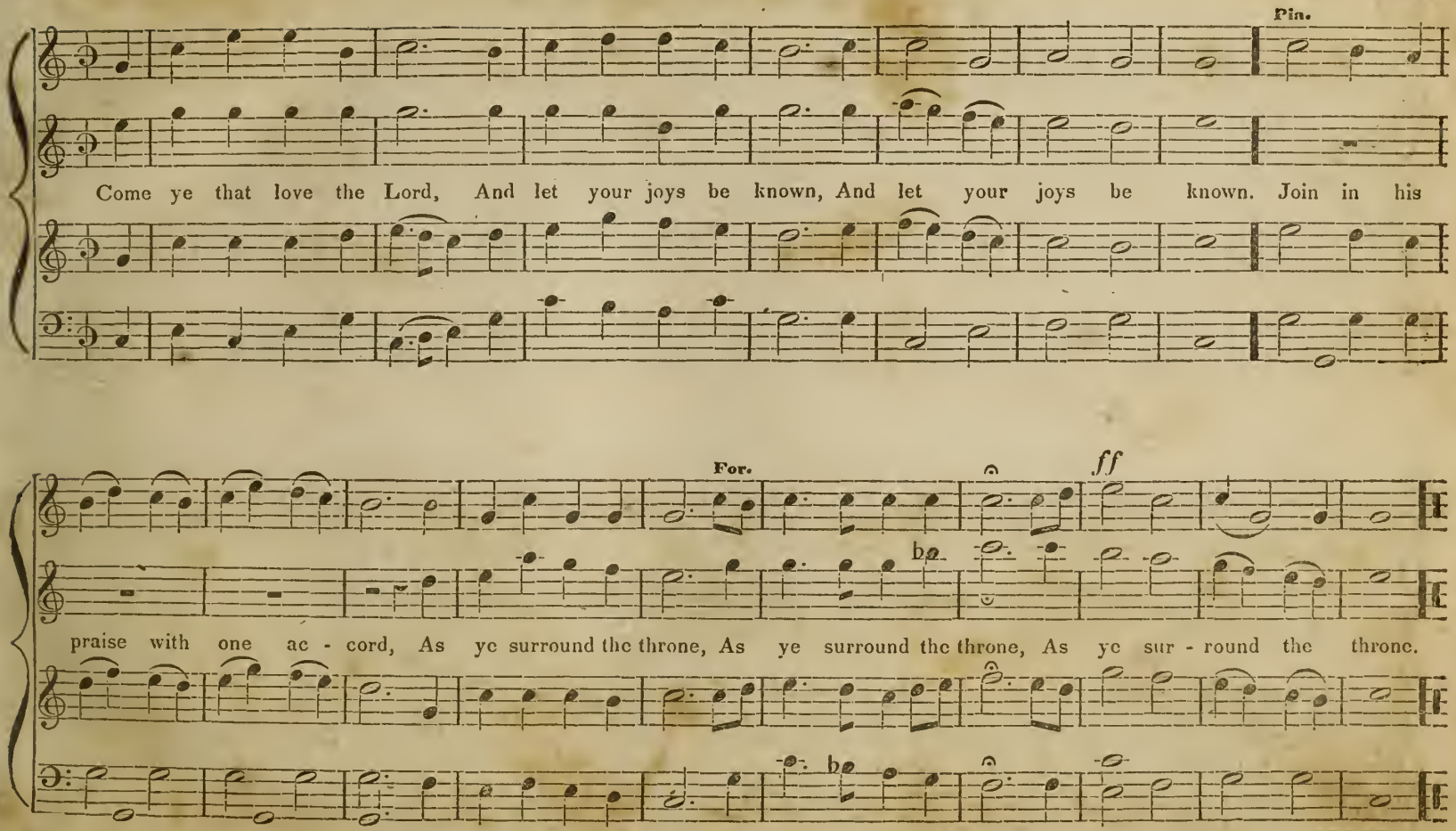
ST. DAVID'S. C. M.



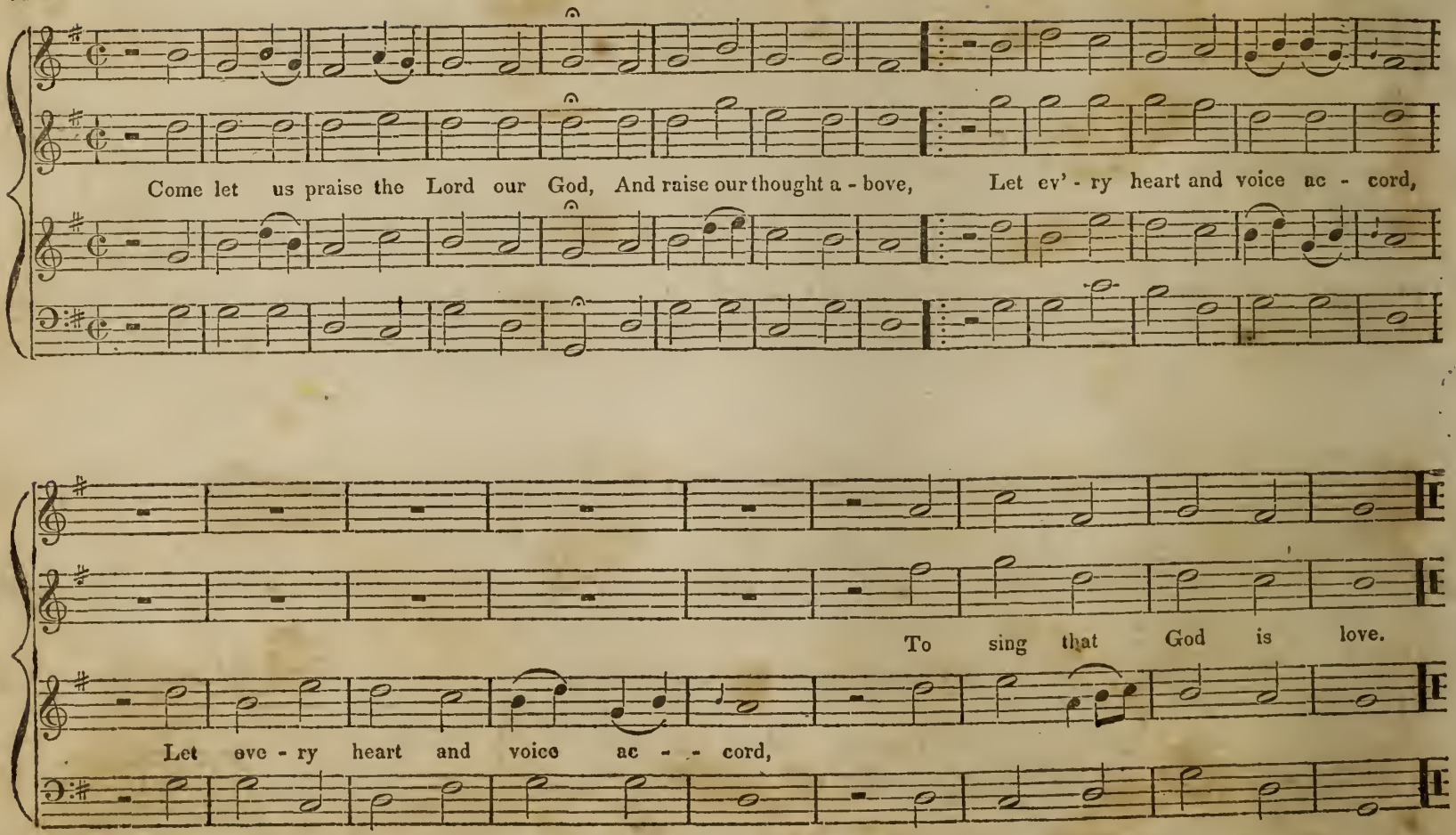

How should our songs like those a - bove, With warm de - vo - tion rise, How should our souls on wings of
love, Mount up - ward to the skies..... Mount up - - - - - ward to the skies.

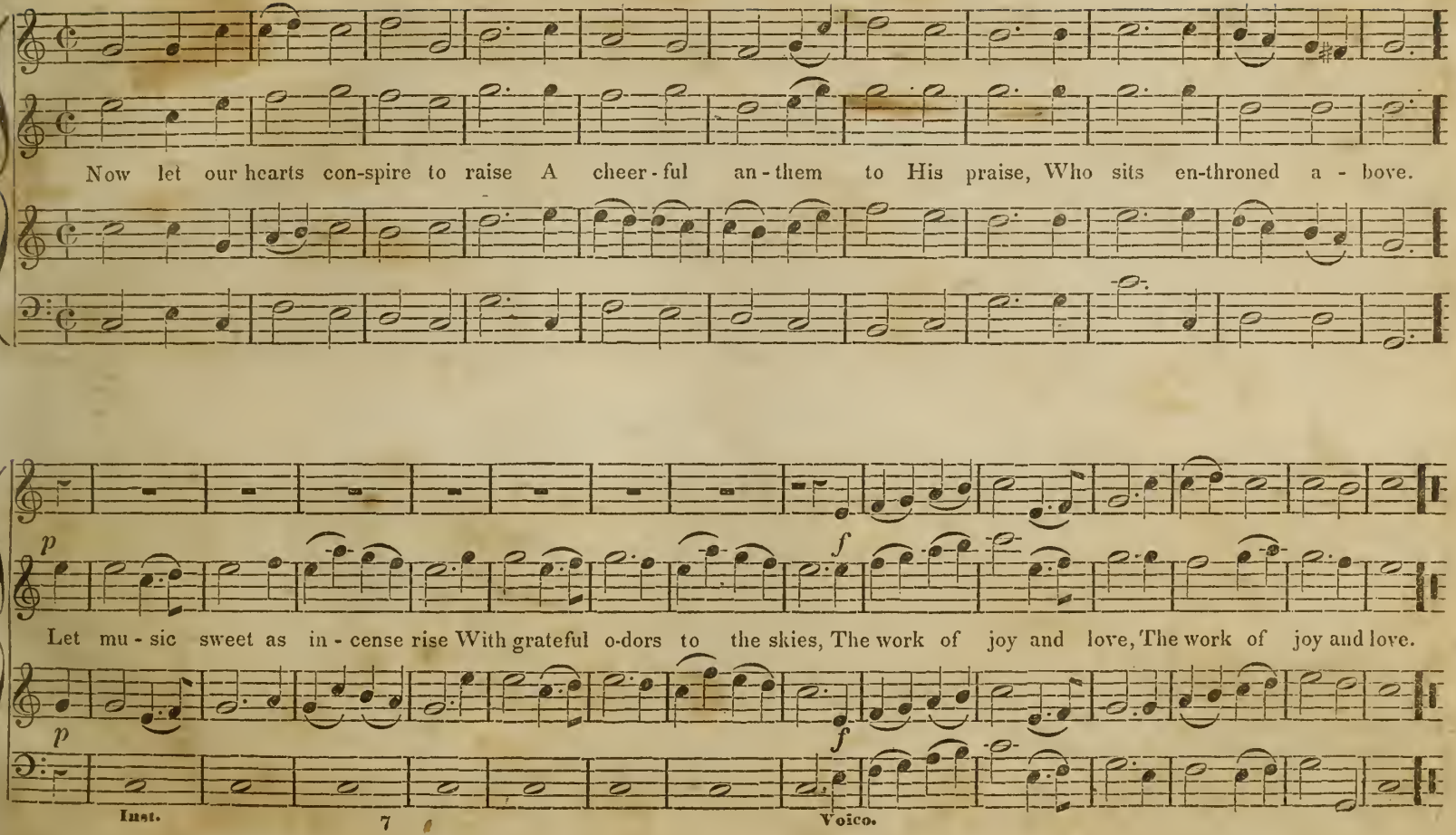
ARABIA. C. M.


Be - hold the glo - ries of the Lamb, A - midst his Fa-ther's throne, Pre-pare new hon - ours for his name, And
p
Inst.
f
songs be - fore un - known, Pre - pare new hon - ours for his name, And songs be - fore un - known.
Voice.

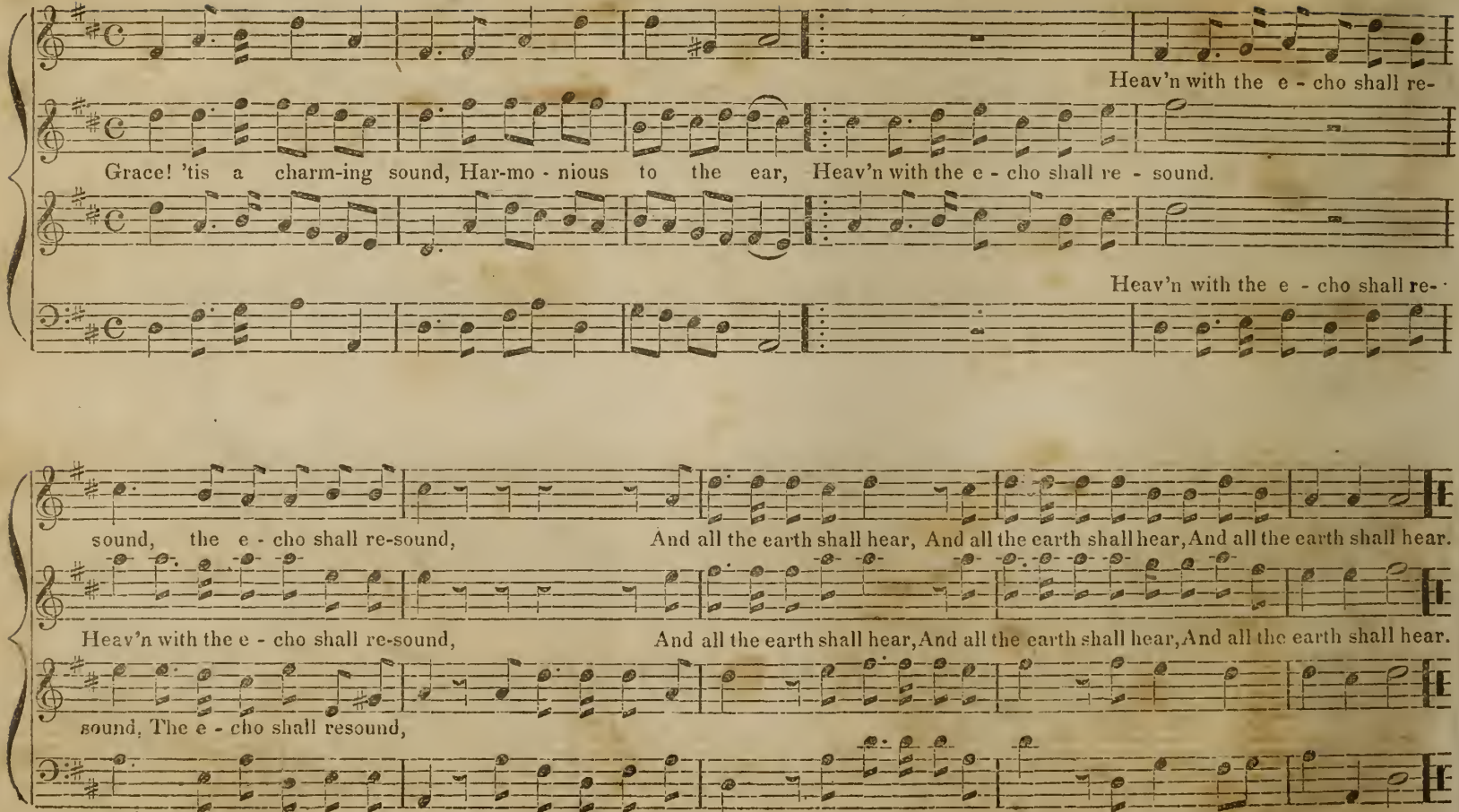

Pia.
Come ye that love the Lord, And let your joys be known, And let your joys be known. Join in his
For.
ff
praise with one ac - cord, As ye surround the throne, As ye surround the throne, As ye sur - round the throne.

ST. JAMES'S NEW. C. M.

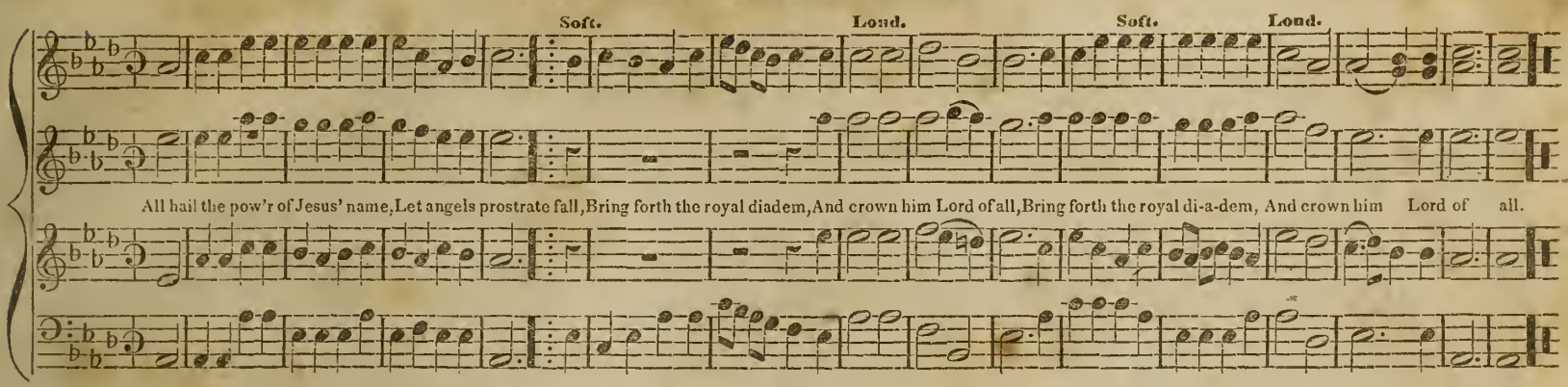



Now let our hearts con-spire to raise A cheer-ful an-them to His praise, Who sits en-throned a-bove.
p
f
Let mu-sic sweet as in-cense rise With grateful o-dors to the skies, The work of joy and love, The work of joy and love.
p
f
Inst.
Voice.

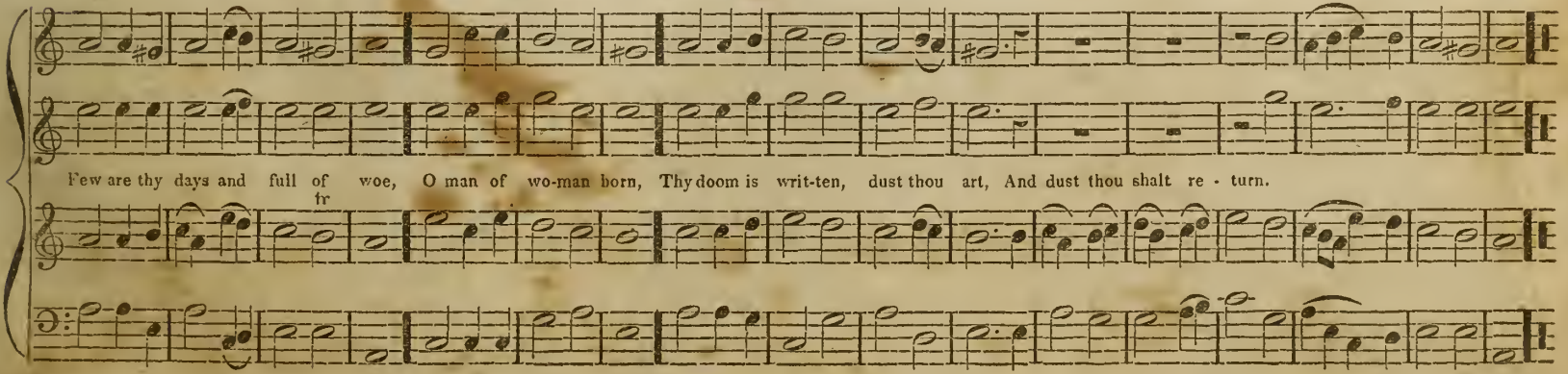
CRANBROOK. S. M.



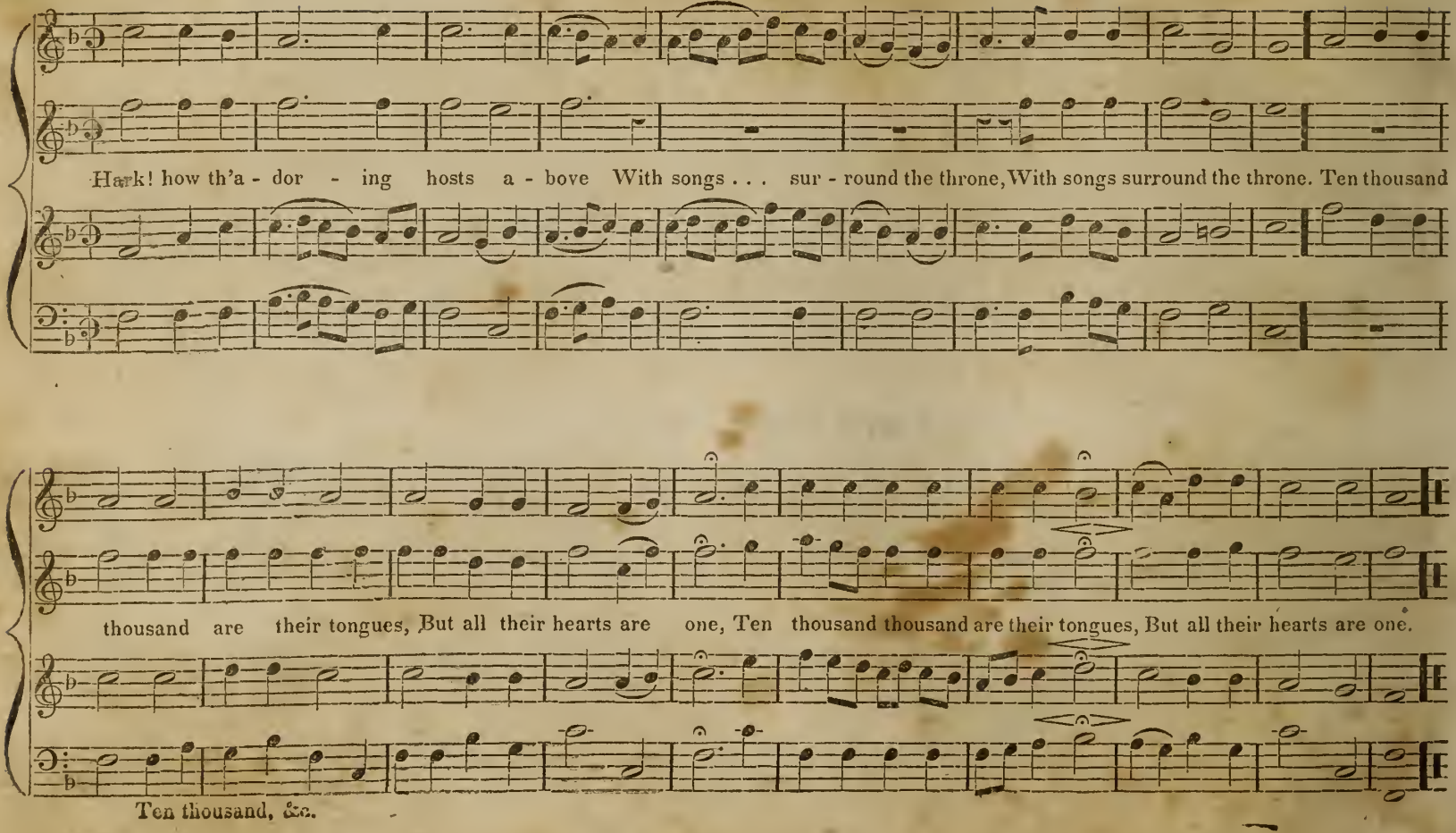
CORONATION. C. M.

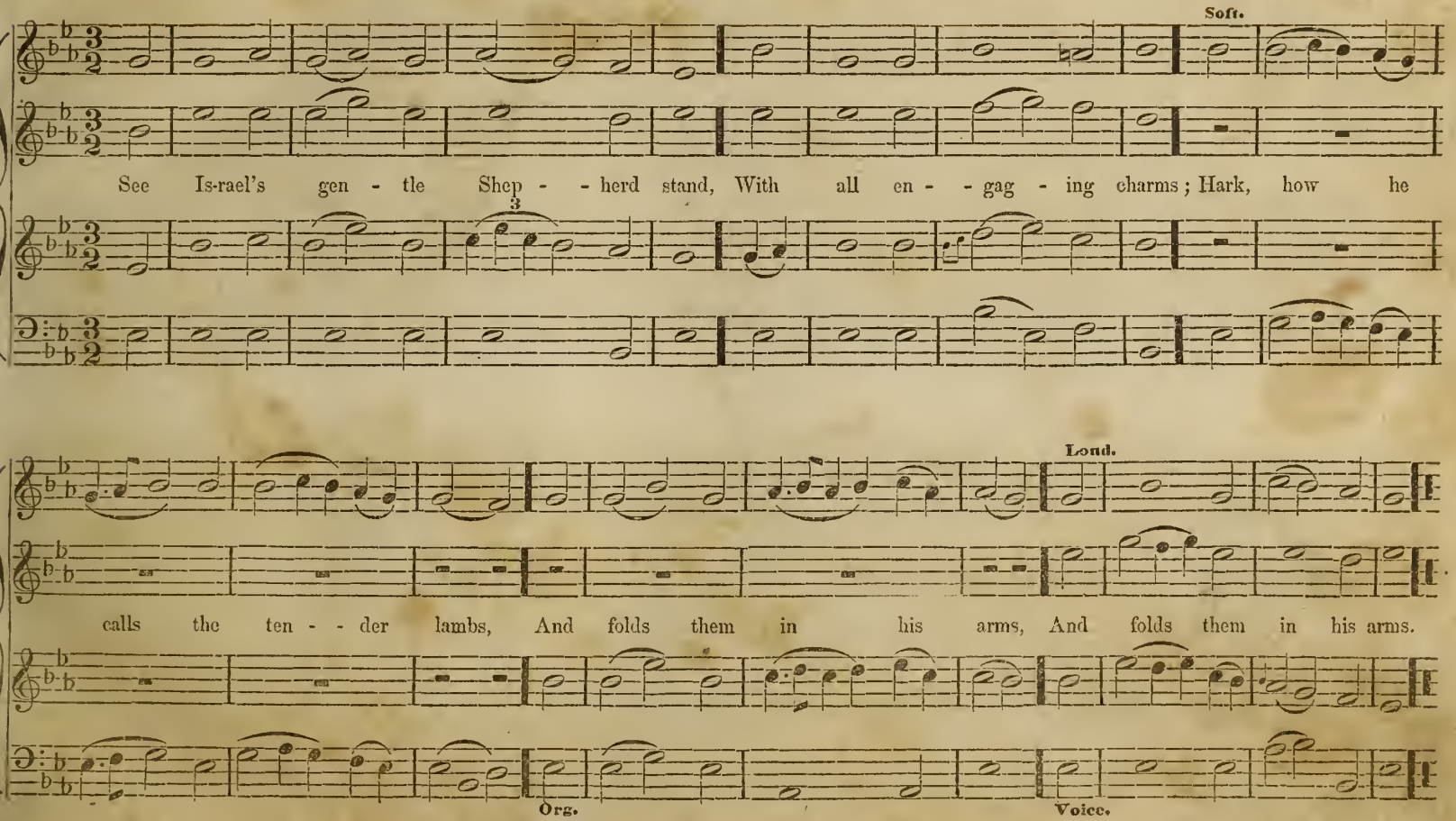


CAROLINE. C. M.

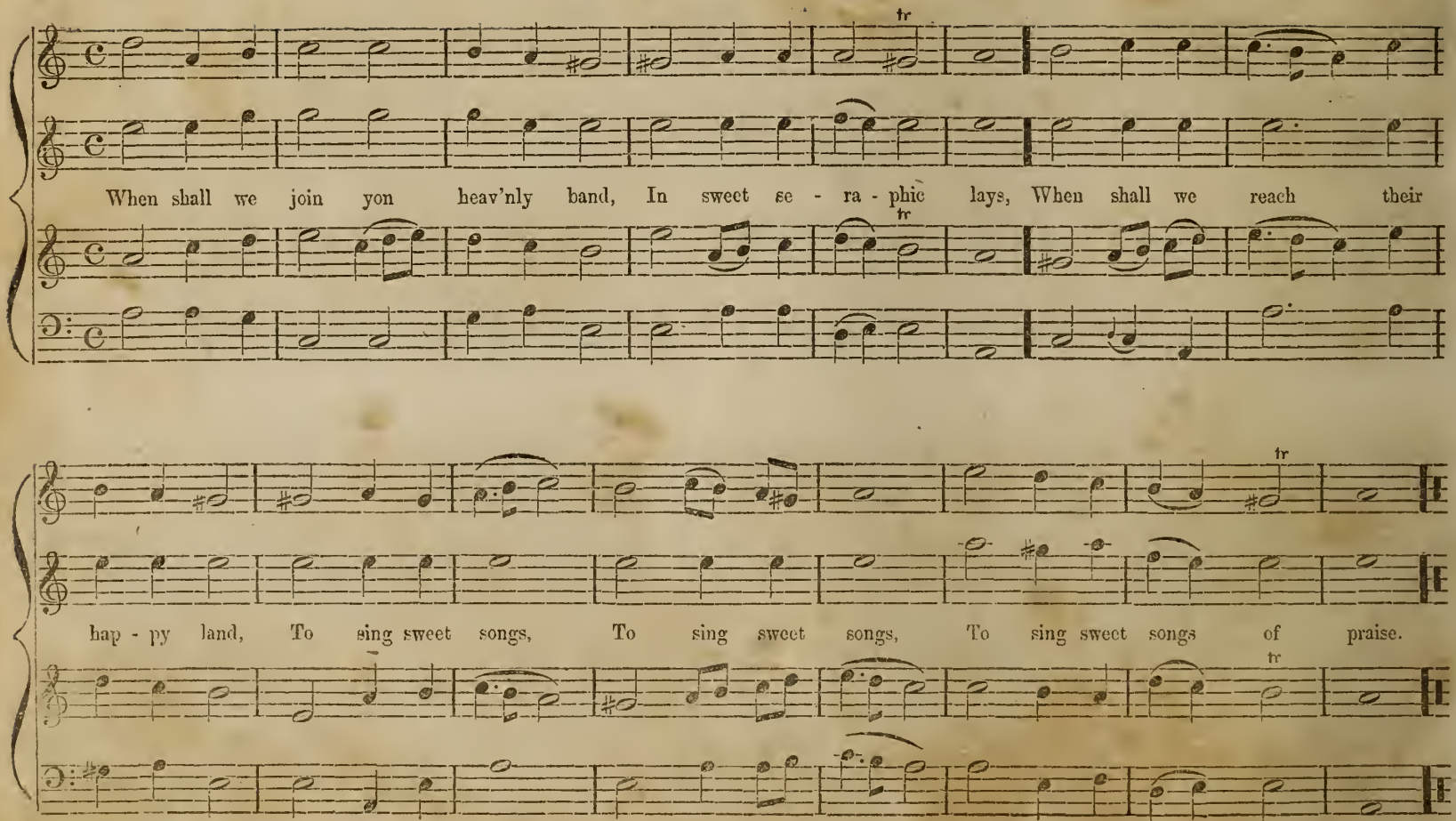


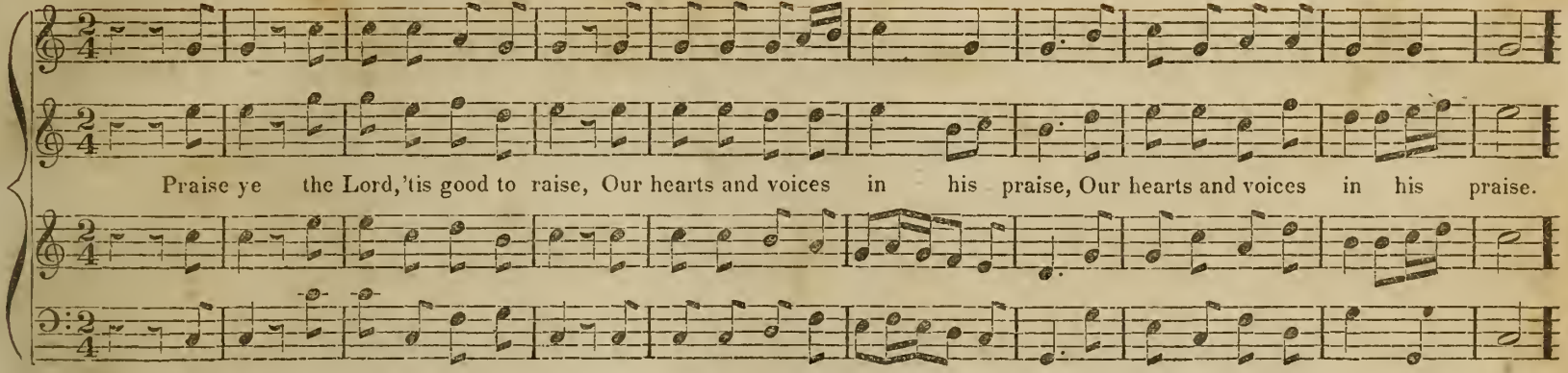
FOUNTAIN. C. M.

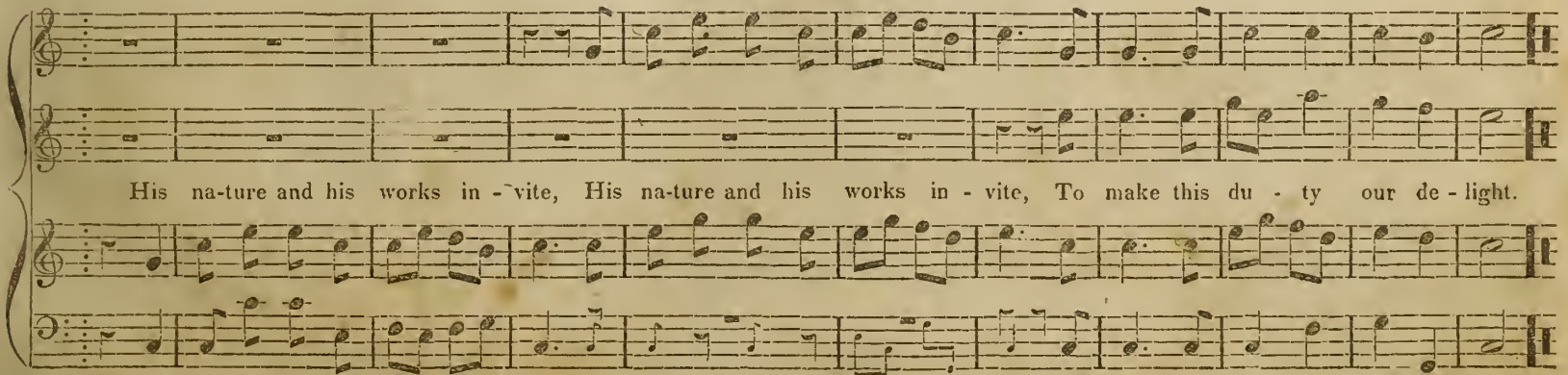

Hark! how th'a - dor - ing hosts a - bove With songs . . . sur - round the throne, With songs surround the throne. Ten thousand
thousand are their tongues, But all their hearts are one, Ten thousand thousand are their tongues, But all their hearts are one.
Ten thousand, &c.


Soft.
See Is-rael's gen - tle Shep - - herd stand, With all en - - gag - ing charms; Hark, how he
Loud.
calls the ten - - der lambs, And folds them in his arms, And folds them in his arms.
Org.
Voice.

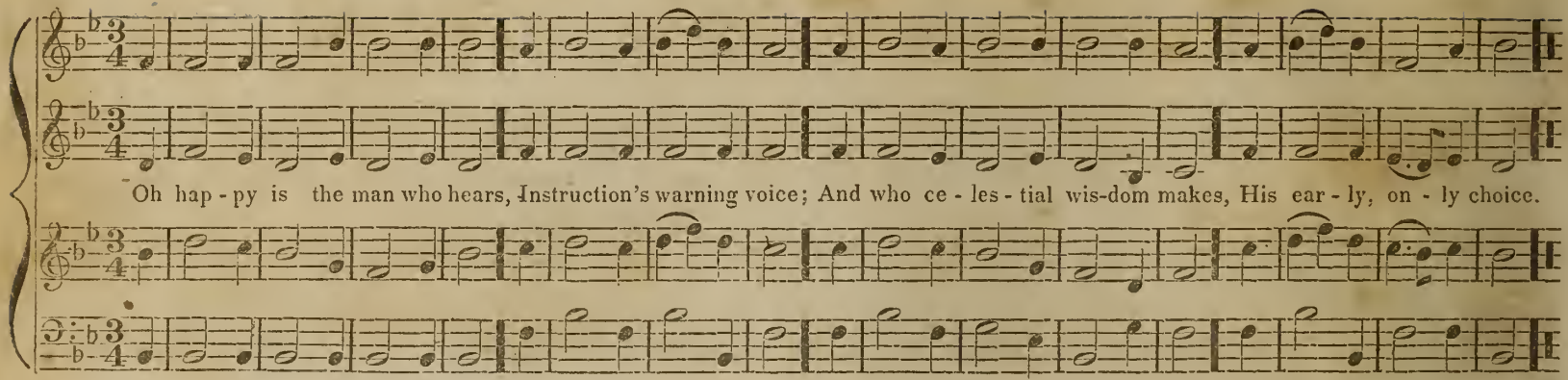
BETHLEHEM. C. M.



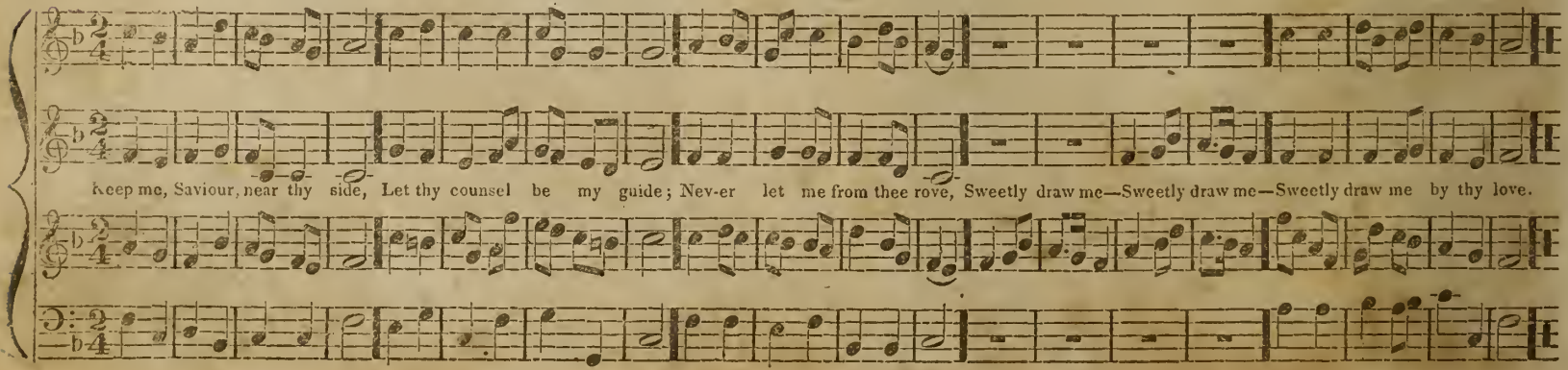

Praise ye the Lord,'tis good to raise, Our hearts and voices in his praise, Our hearts and voices in his praise.


His na-ture and his works in - vite, His na-ture and his works in - vite, To make this du - ty our de - light.

BALERMA. C. M.

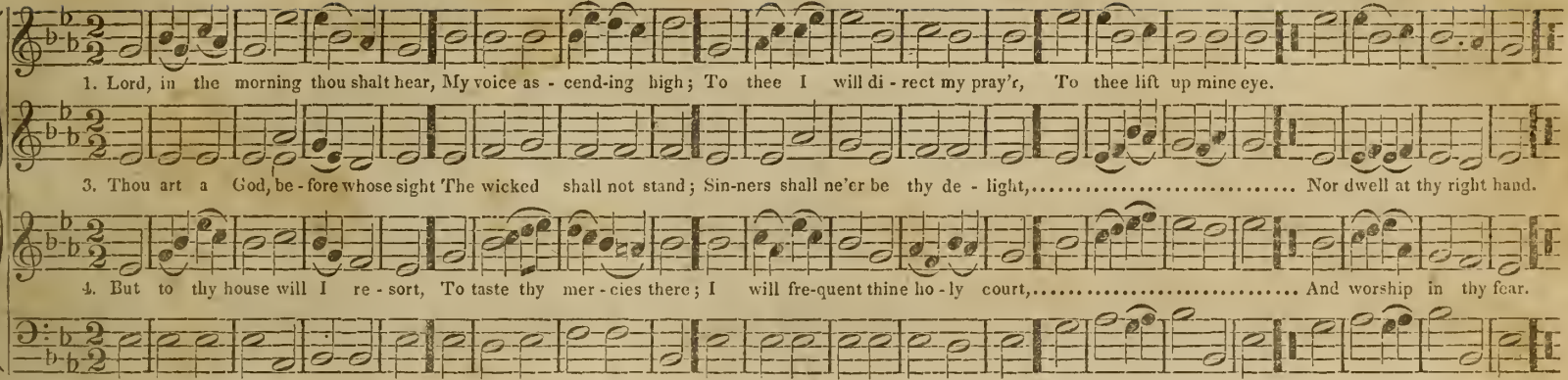


GRANBY. 7s.

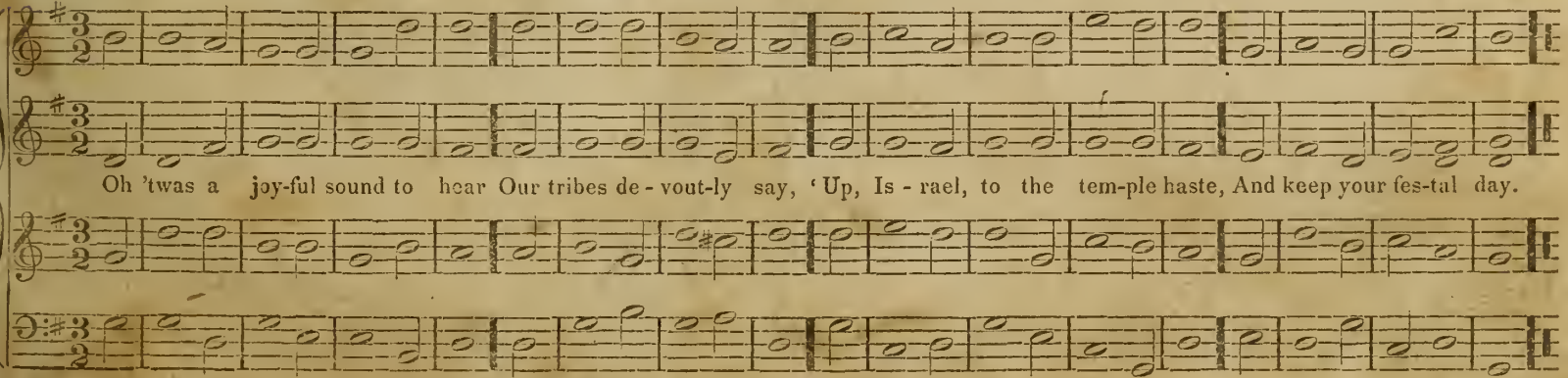


WARWICK. C. M.

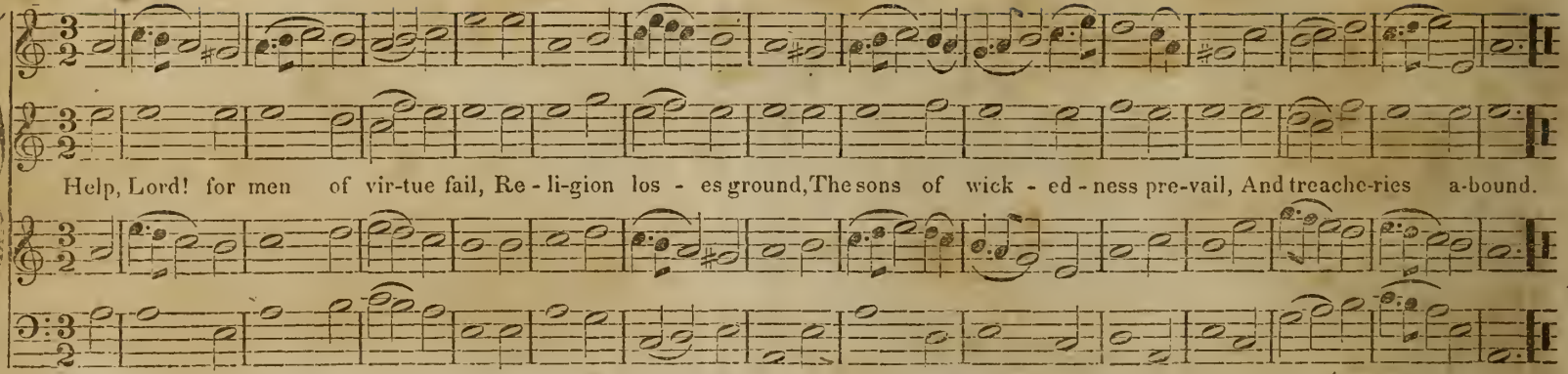
2d Ending.



MEAR. C. M.

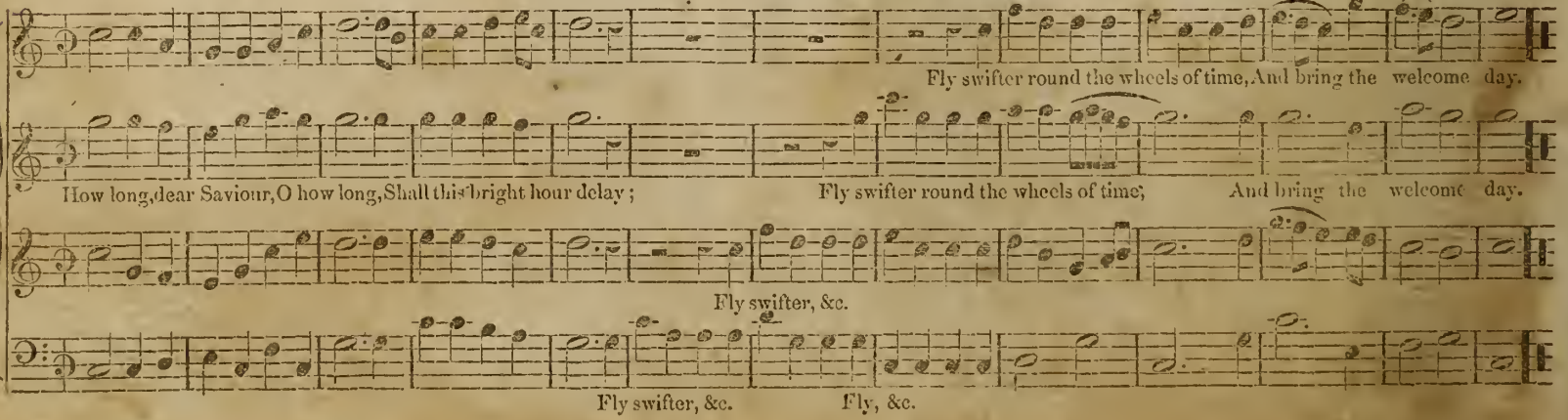


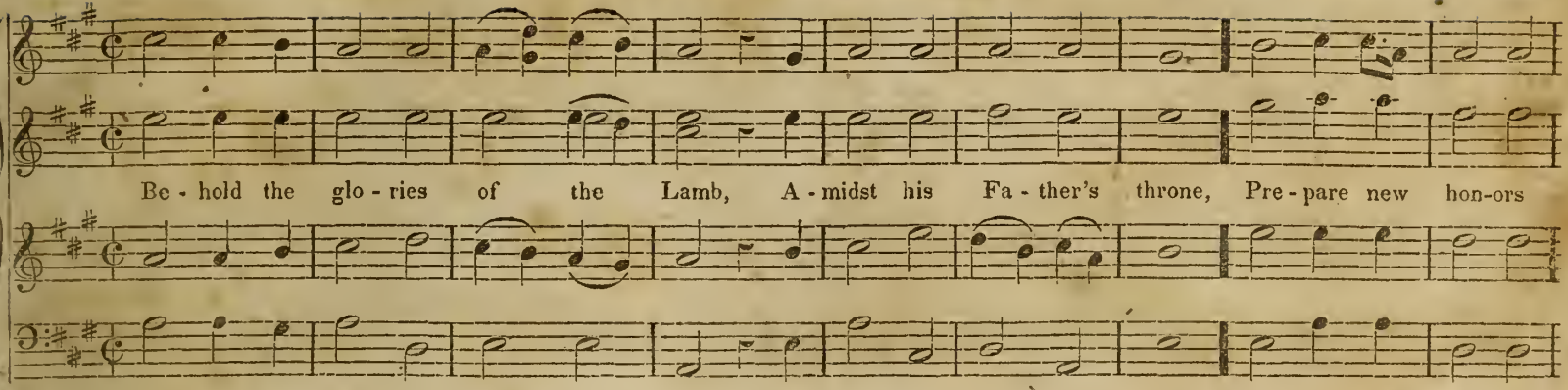
BUCKINGHAM. C. M.

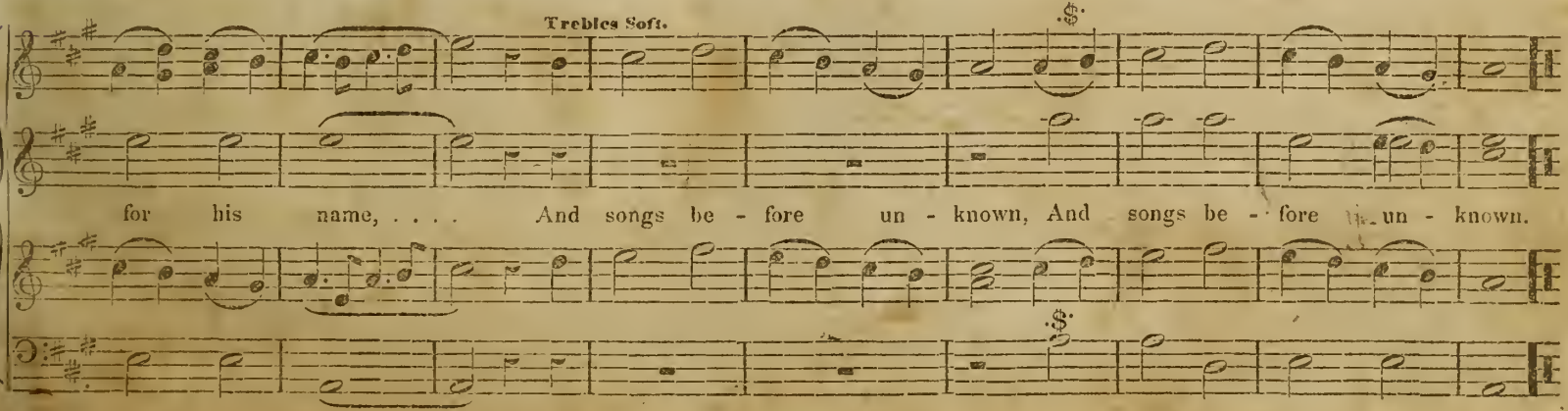


NORTHFIELD. C. M.

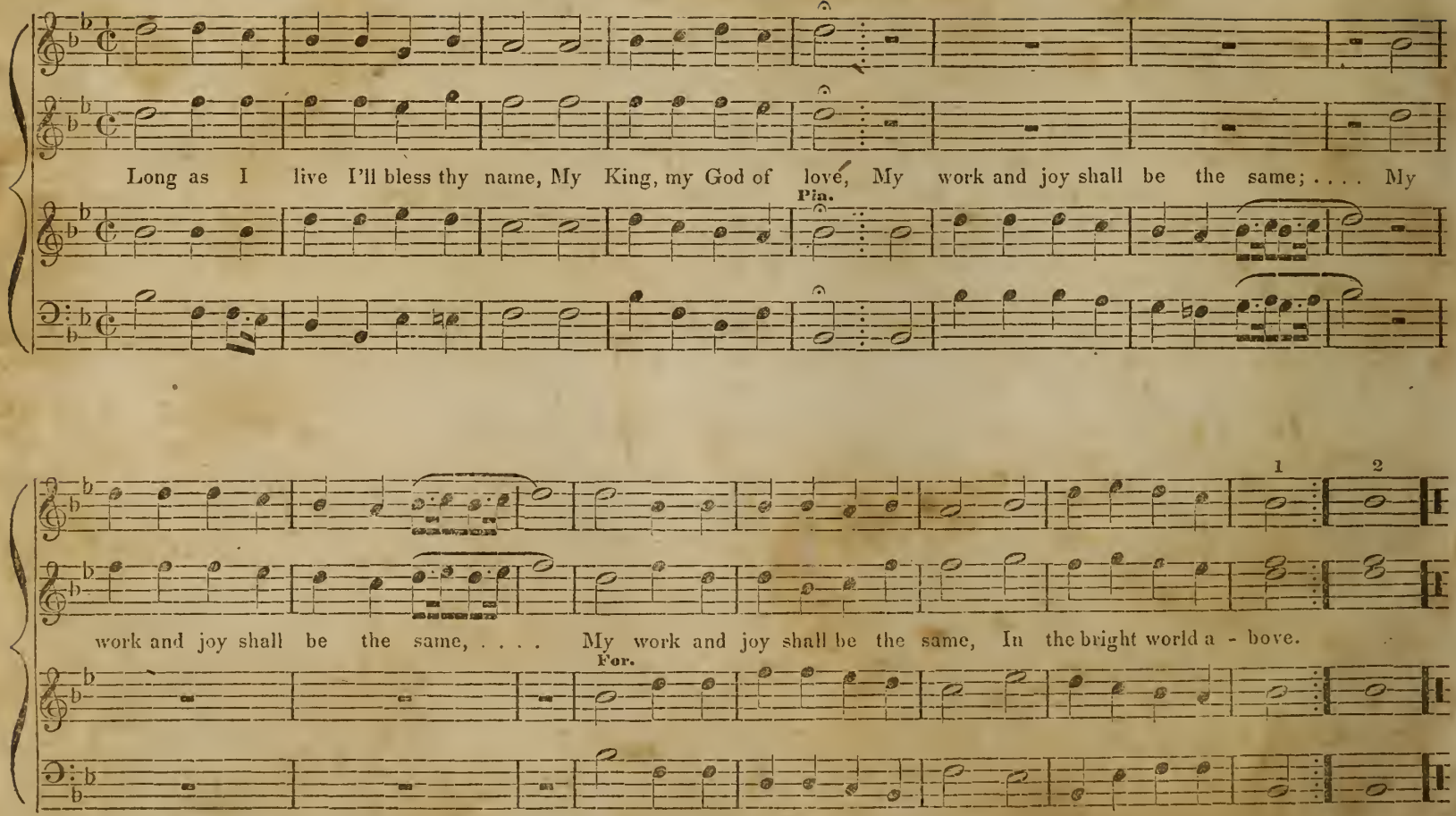
INGALLS.

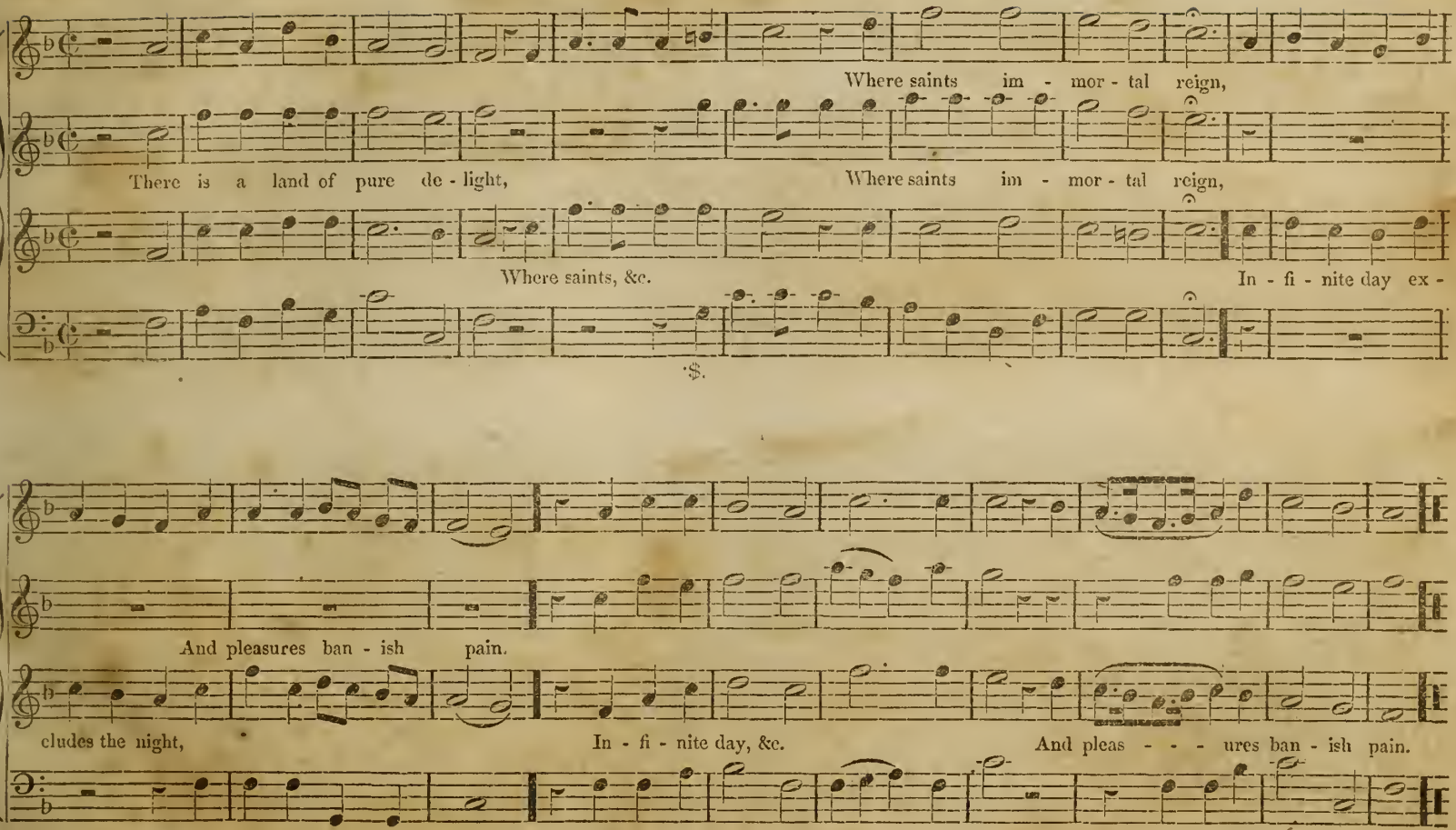



Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne, Pre - pare new hon-ors

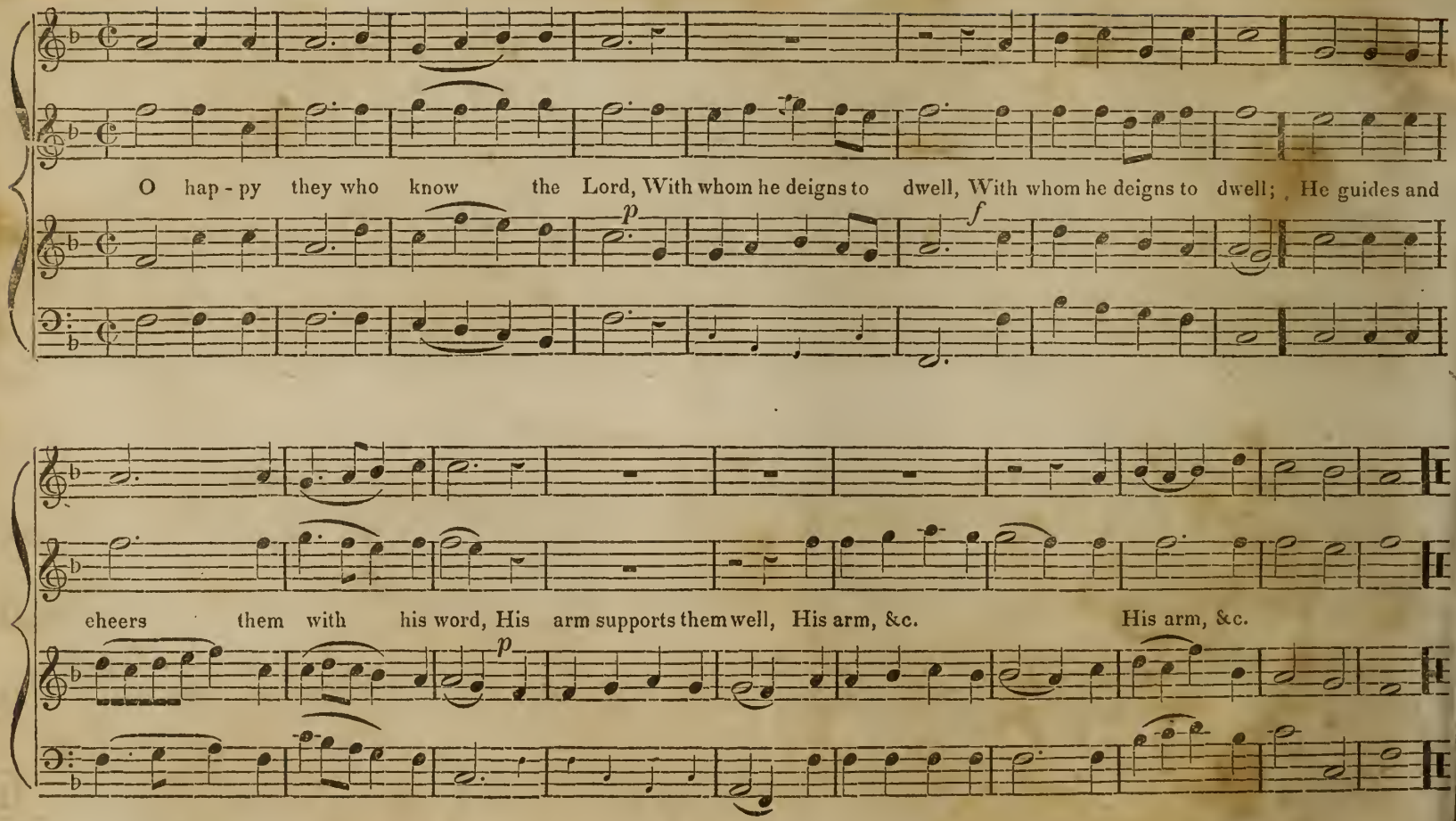

Trebles Soft.
for his name, ... And songs be - fore un - known, And songs be - fore un - known.

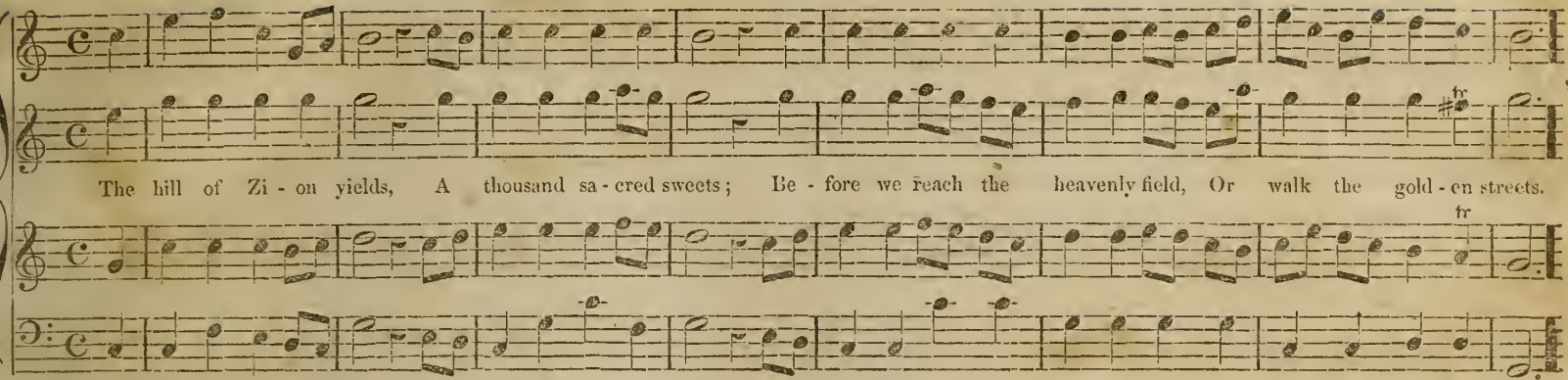
MILBURN PORT. C. M.

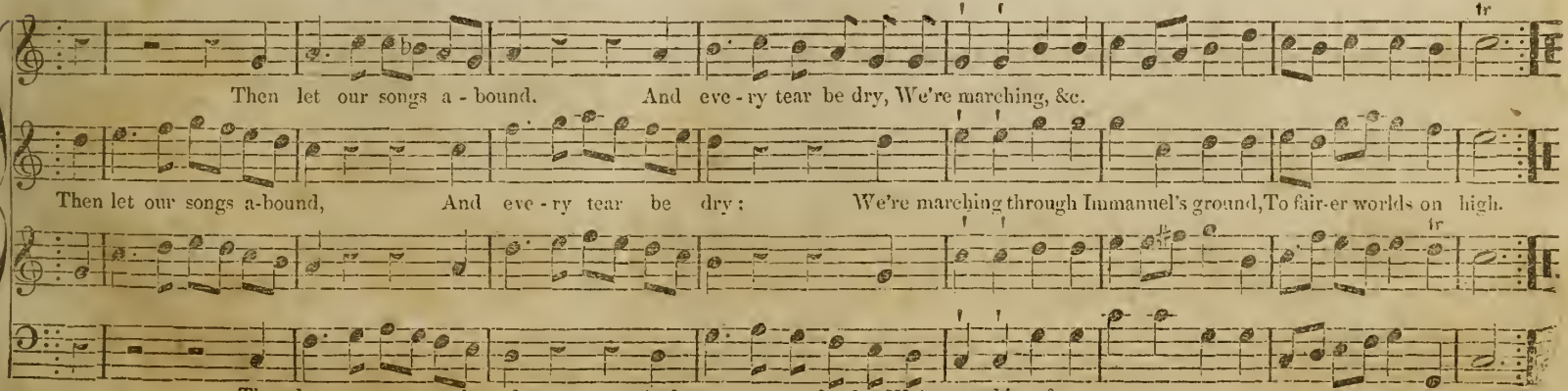


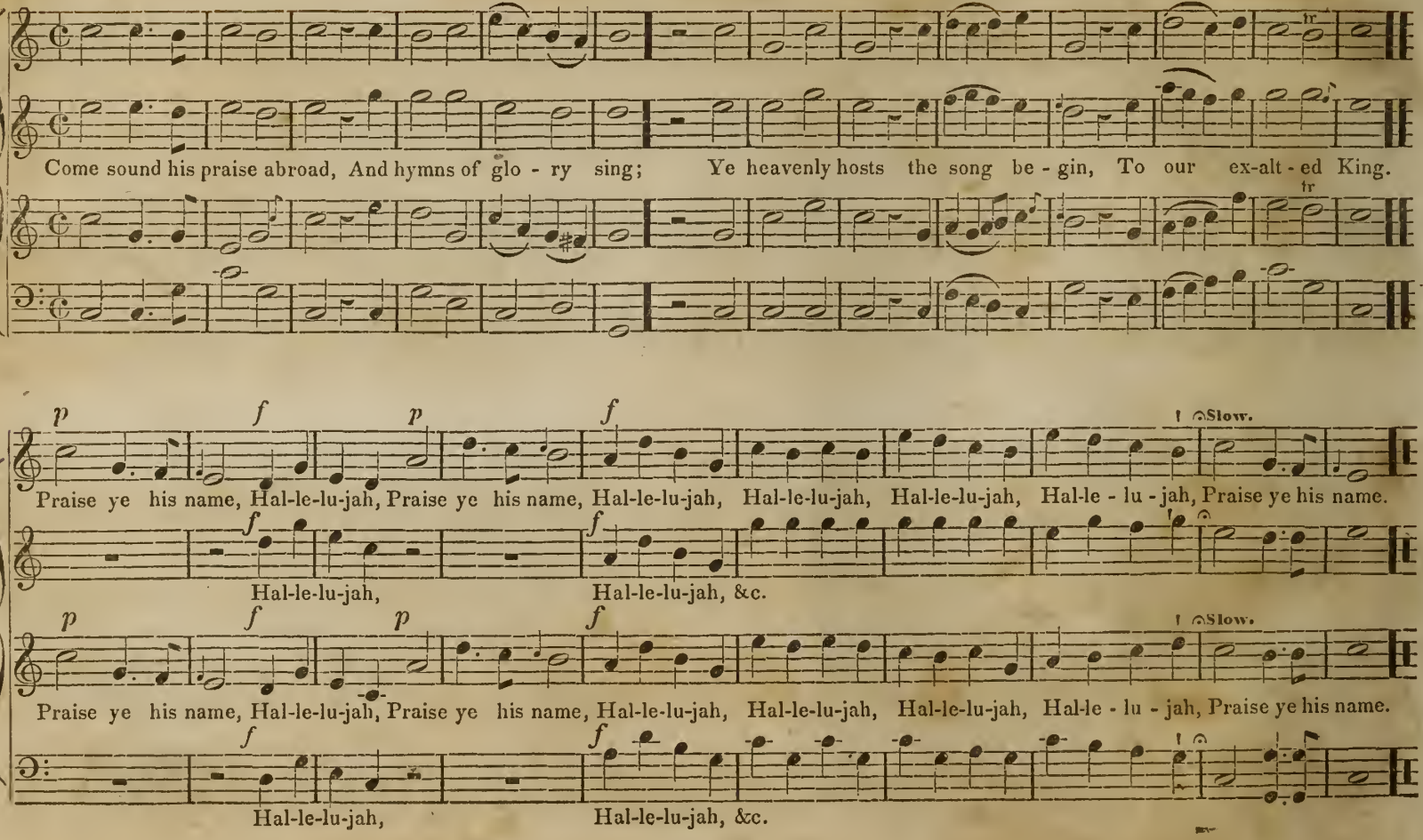

Where saints im - mor - tal reign,
There is a land of pure de - light,
Where saints im - mor - tal reign,
Where saints, &c.
In - fi - nite day ex -
$.
And pleasures ban - ish pain.
cludes the night,
In - fi - nite day, &c.
And pleas - - - ures ban - ish pain.

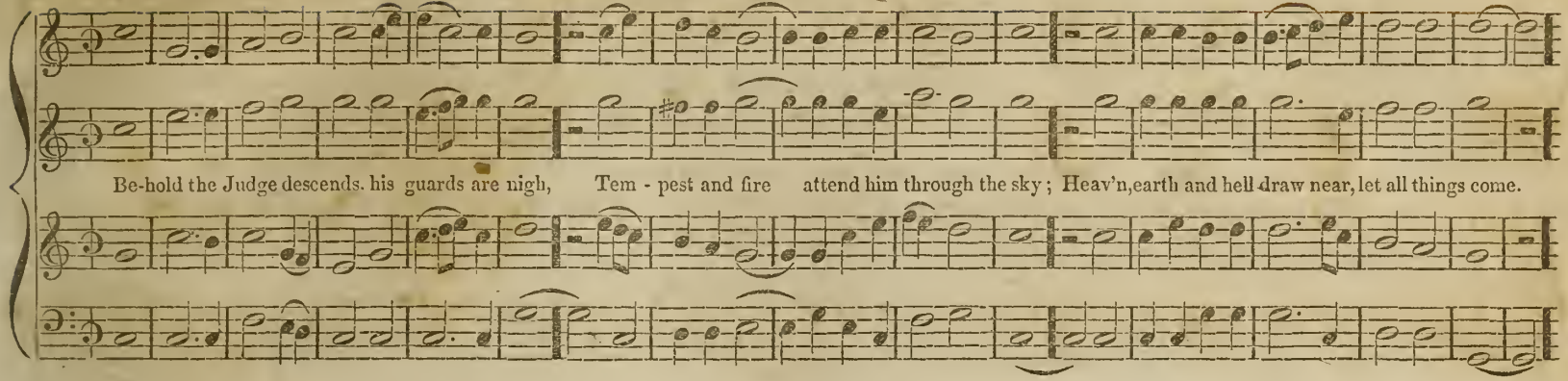
AUBURN. C. M.

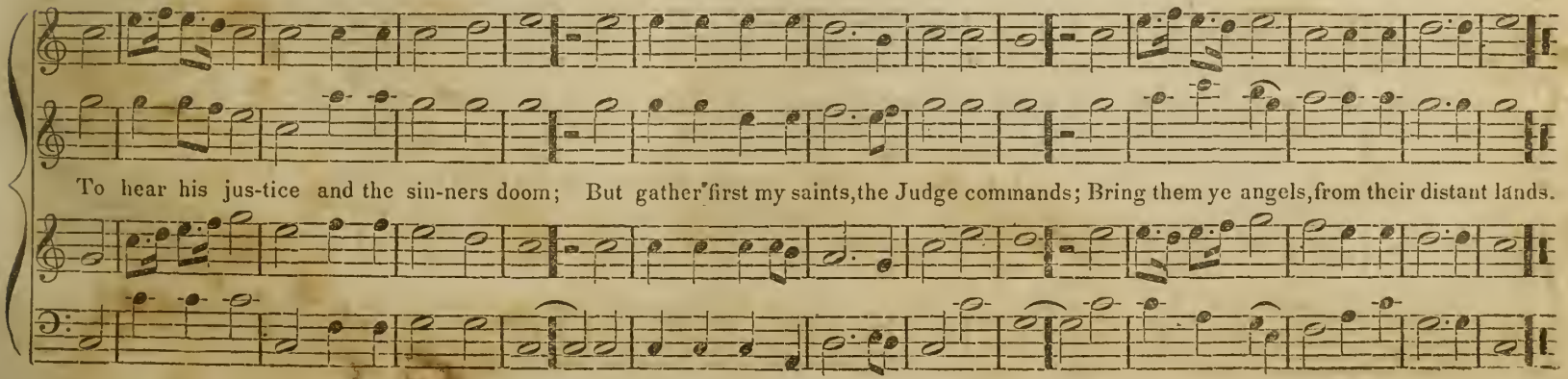

O hap - py they who know the Lord, With whom he deigns to dwell, With whom he deigns to dwell; He guides and
p
f
cheers them with his word, His arm supports them well, His arm, &c. His arm, &c.
p

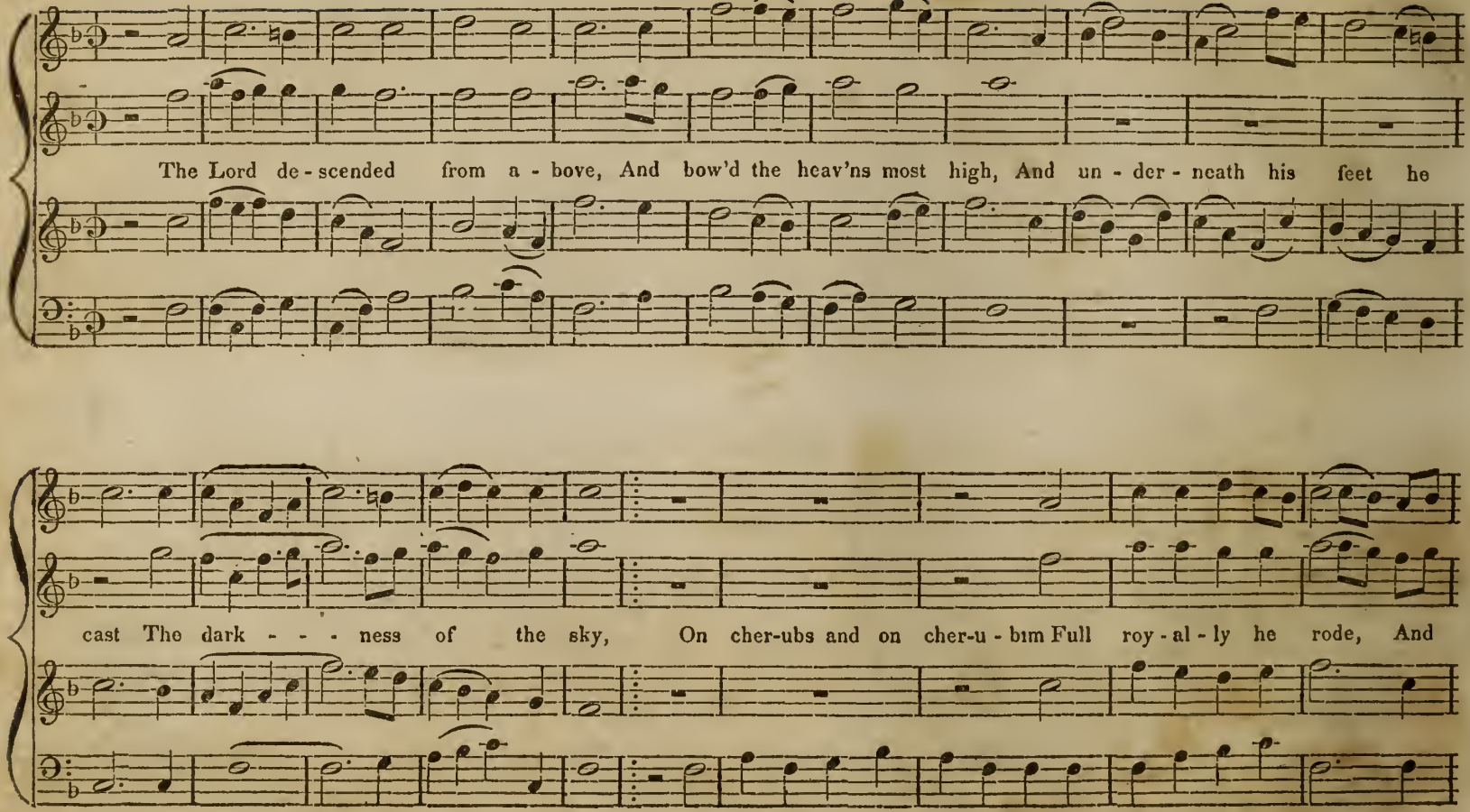

The hill of Zi - on yields, A thousand sa - cred sweets; Be - fore we reach the heavenly field, Or walk the gold - en streets.

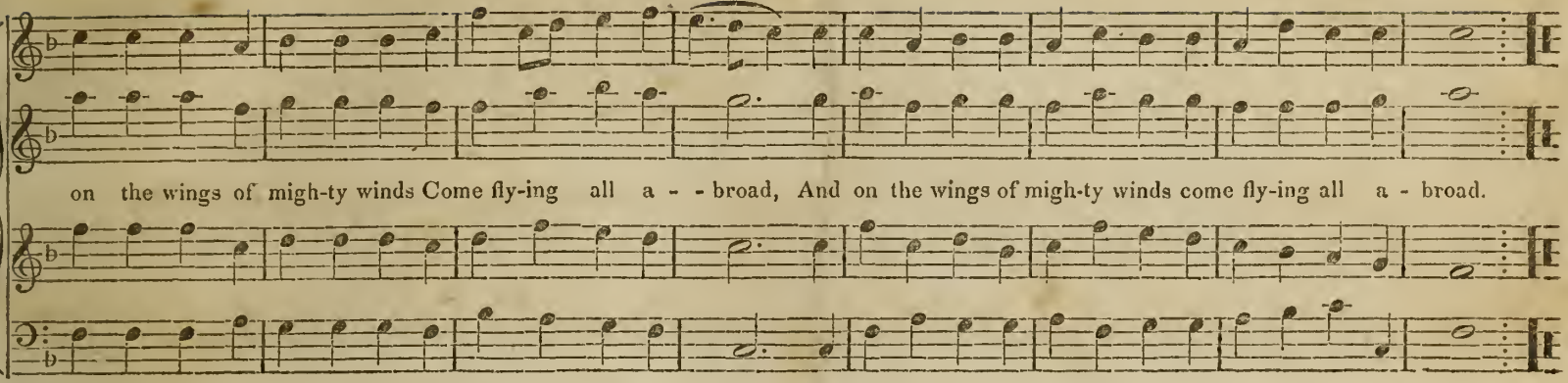

Then let our songs a - bound. And eve - ry tear be dry, We're marching, &c.
Then let our songs a-bound, And eve - ry tear be dry: We're marching through Immanuel's ground, To fair-er worlds on high.
Then let our songs a - bound, And eve - ry tear be dry, We're marching, &c.


Come sound his praise abroad, And hymns of glo - ry sing; Ye heavenly hosts the song be - gin, To our ex-alt - ed King.
p f p f
Slow.
Praise ye his name, Hal-le-lu-jah, Praise ye his name, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Praise ye his name.
f f
Hal-le-lu-jah, Hal-le-lu-jah, &c.
p f p f
Slow.
Praise ye his name, Hal-le-lu-jah, Praise ye his name, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le - lu - jah, Praise ye his name.
f f
Hal-le-lu-jah, Hal-le-lu-jah, &c.

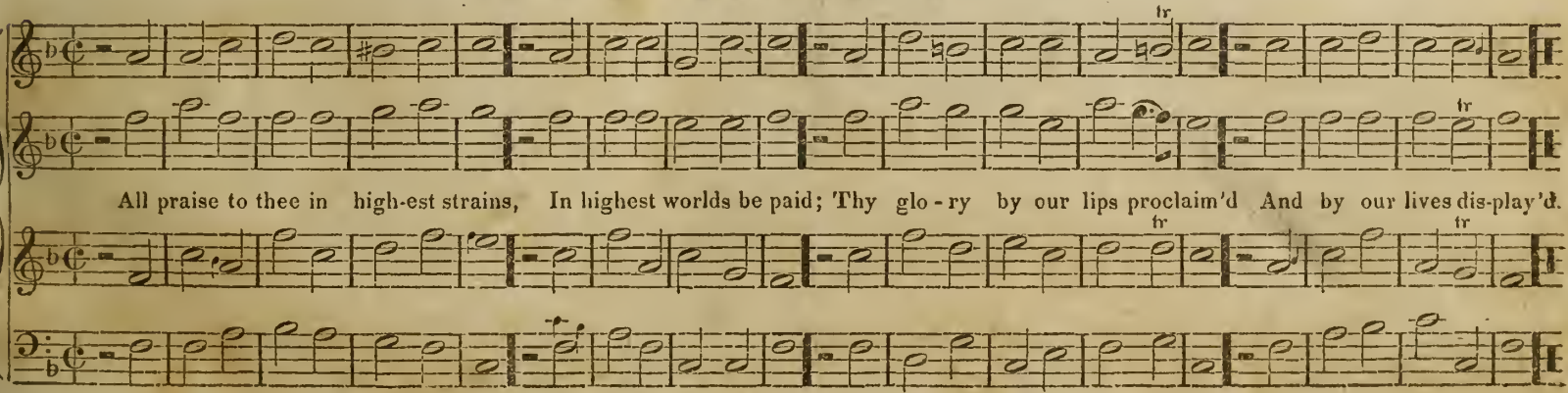

Be-hold the Judge descends. his guards are nigh, Tem - pest and fire attend him through the sky; Heav'n,earth and hell draw near, let all things come.


To hear his jus-tice and the sin-ners doom; But gather first my saints,the Judge commands; Bring them ye angels,from their distant lands.

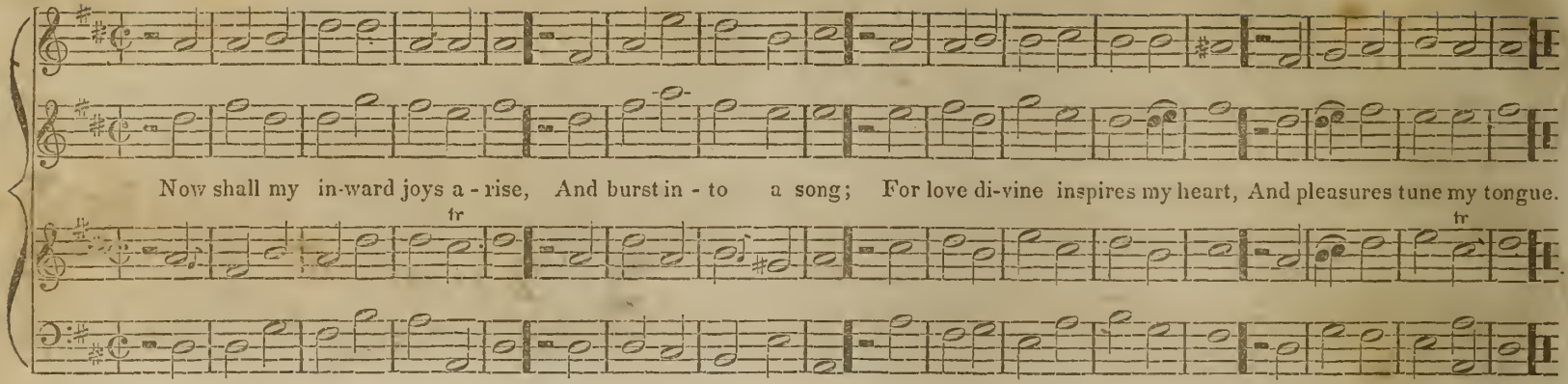

The Lord de - scended from a - bove, And bow'd the heav'ns most high, And un - der - neath his feet he
cast The dark - - - ness of the sky, On cher-ubs and on cher-u - bim Full roy - al - ly he rode, And



NEW LONDON. C. M.

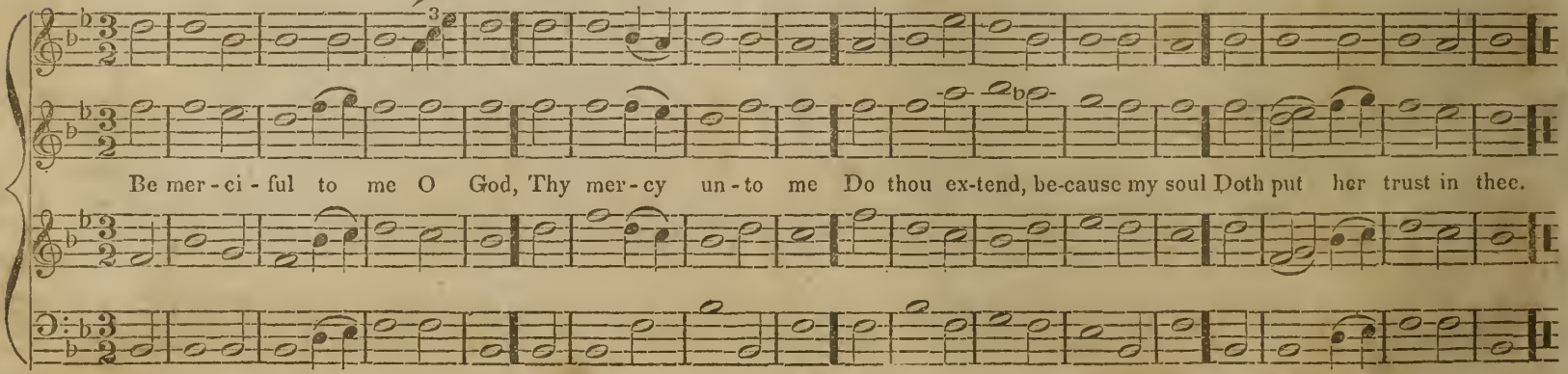


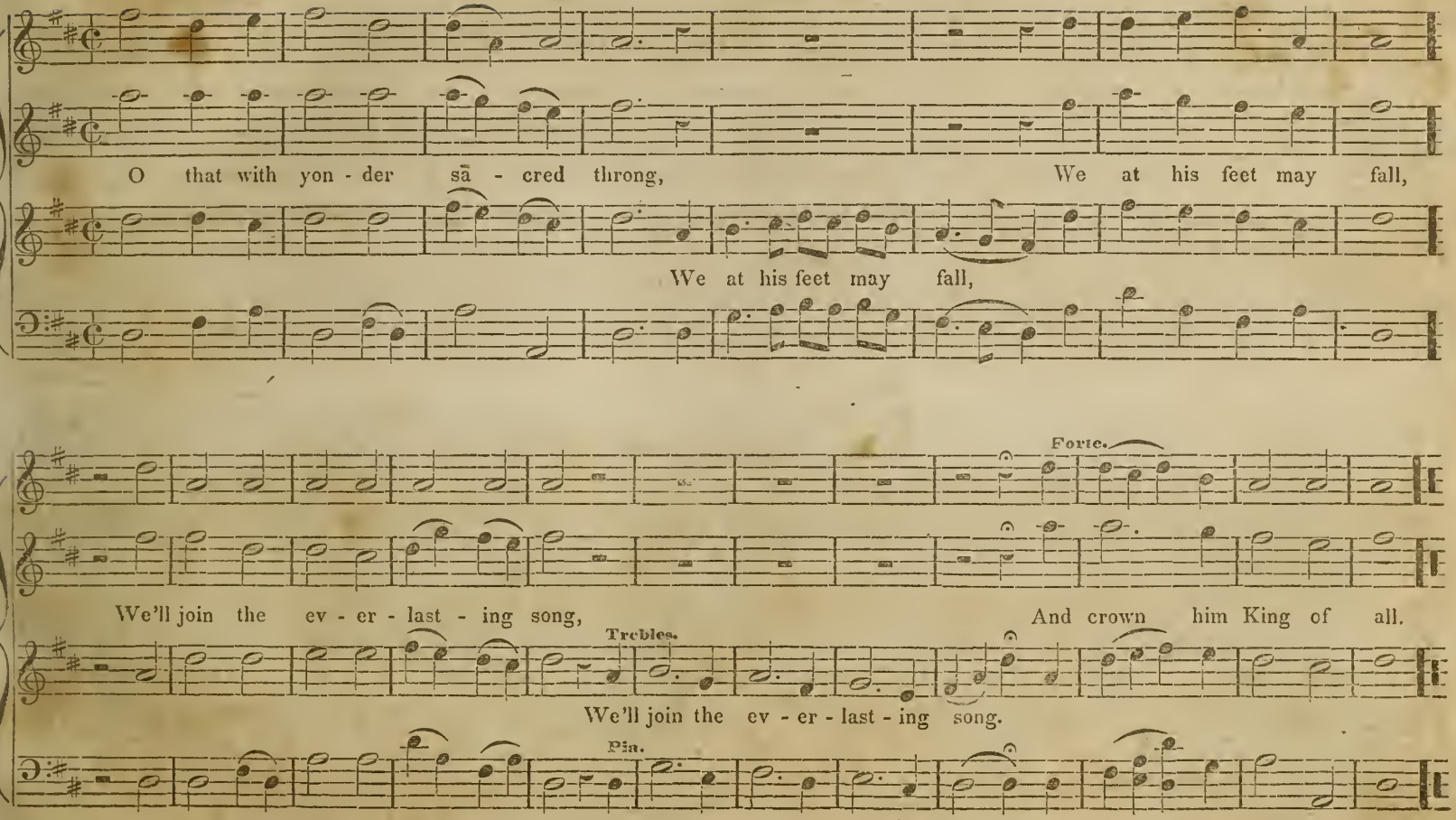
ST. ANN'S. C. M.



MARTYRDOM. C. M.

HARMONIZED BY R. A. SMITH.




O that with yon - der sā - cred throng,
We at his feet may fall,
We at his feet may fall,
Forte.
We'll join the ev - er - last - ing song,
And crown him King of all.
Trebles.
We'll join the ev - er - last - ing song.
Pia.

'Peace, troubled soul.'

Harrington.

Second Treble.

1. Peace, humbled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,

Second Treble.

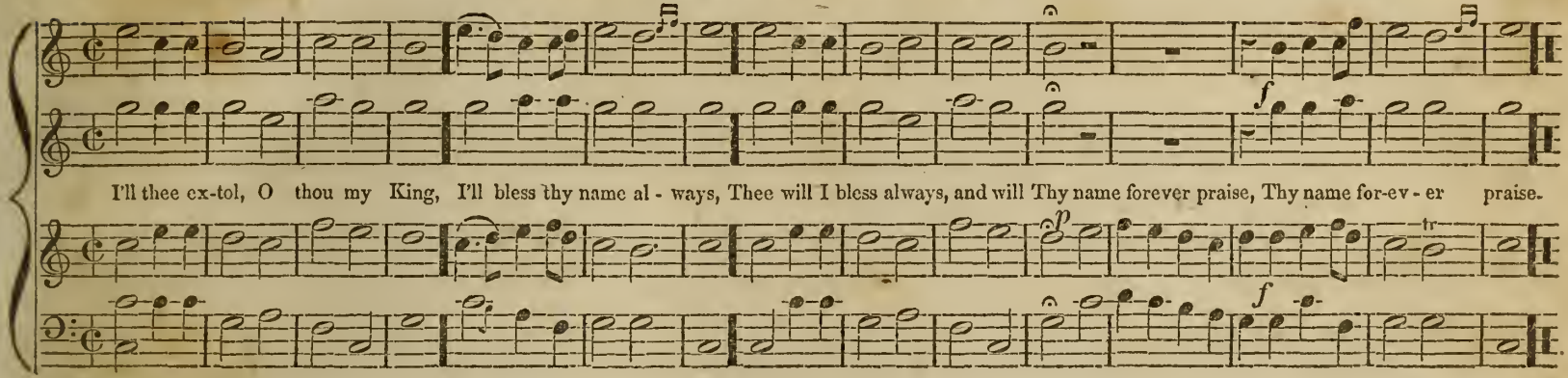
2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest,

Instrument.

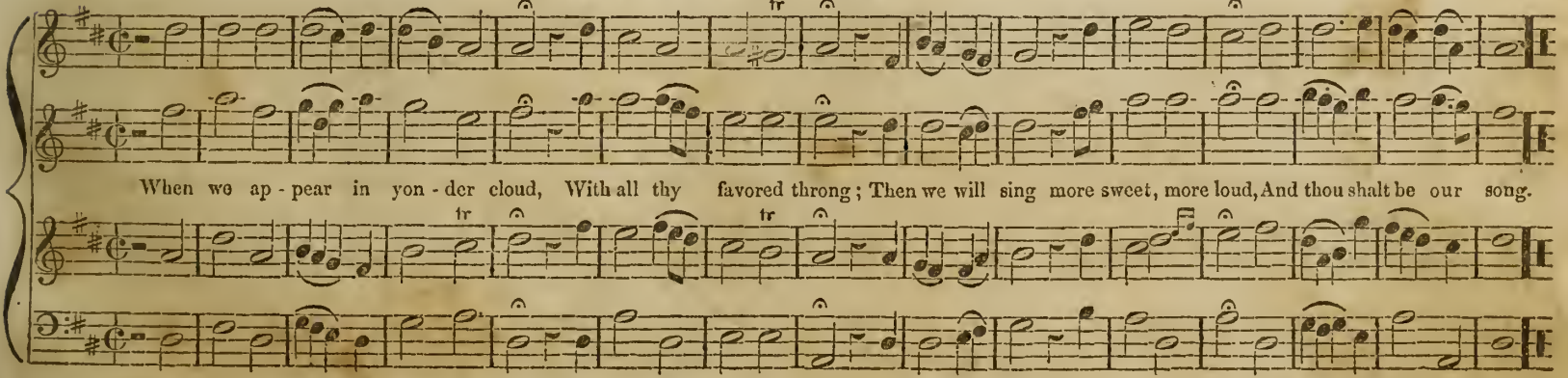
Tenor.

And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.

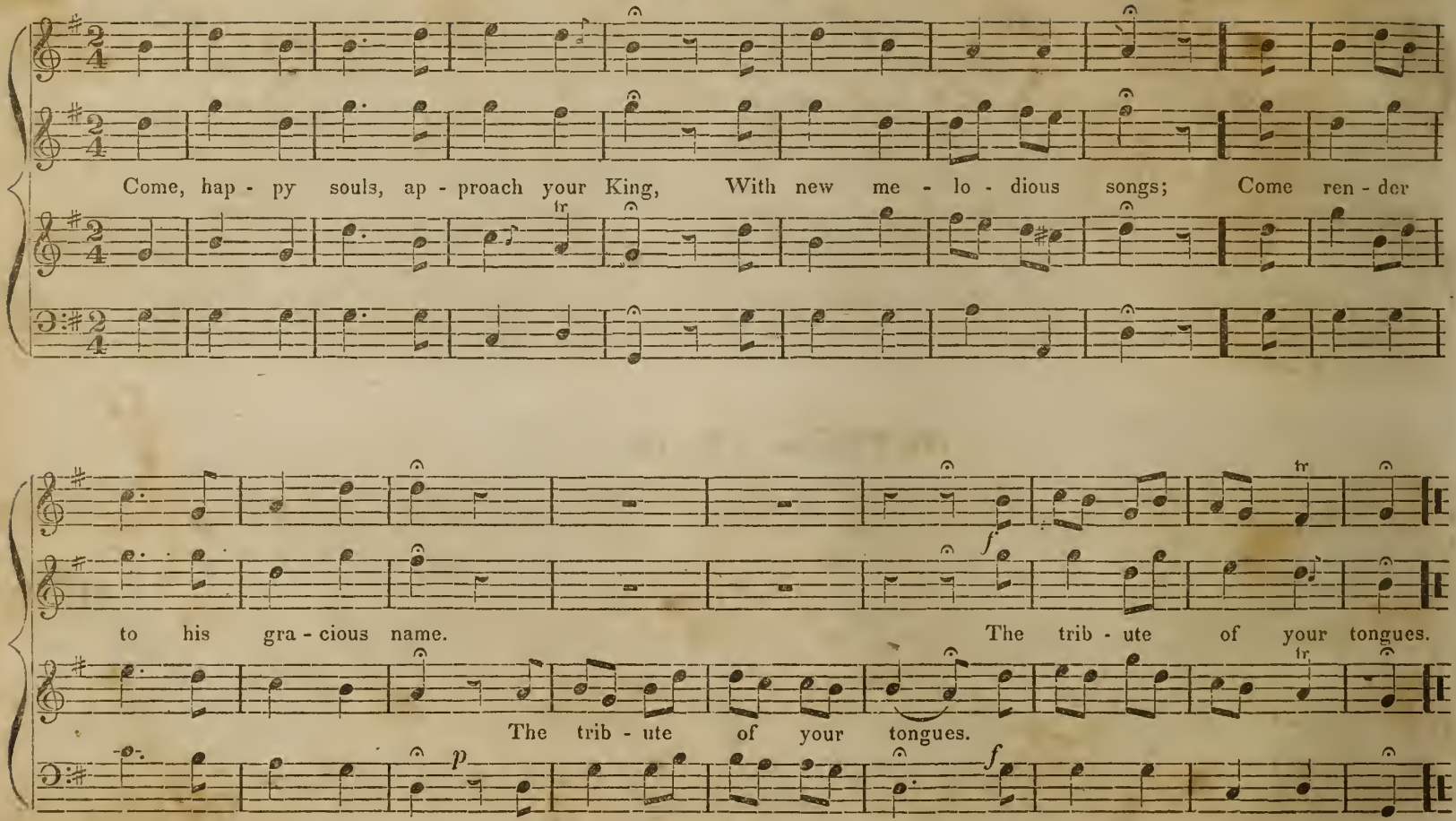
And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For - ev - er love and praise the Lord.

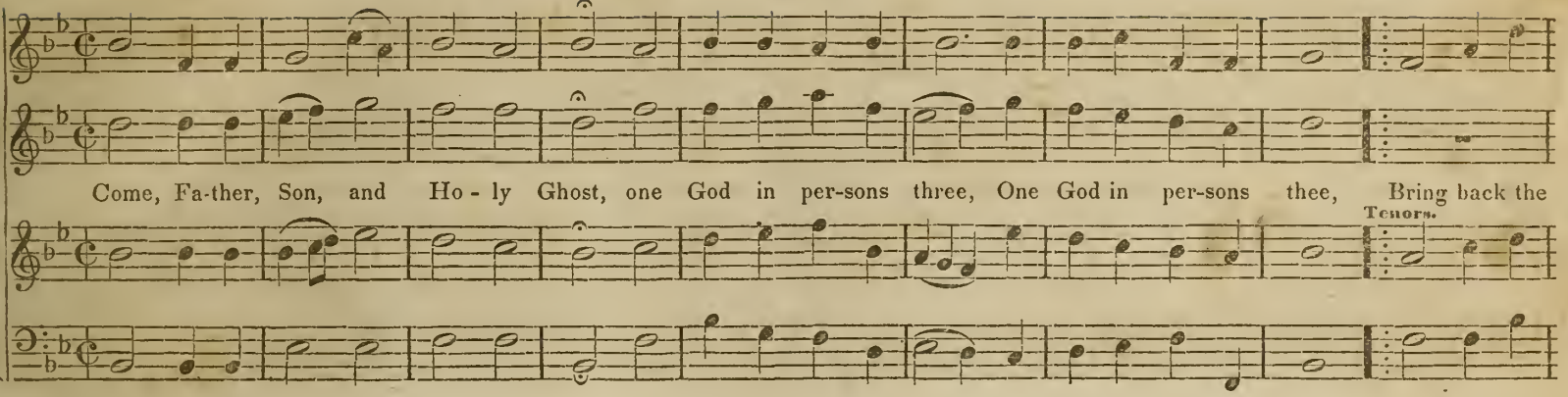

I'll thee ex-tol, O thou my King, I'll bless thy name al - ways, Thee will I bless always, and will Thy name forever praise, Thy name for-ev - er praise.

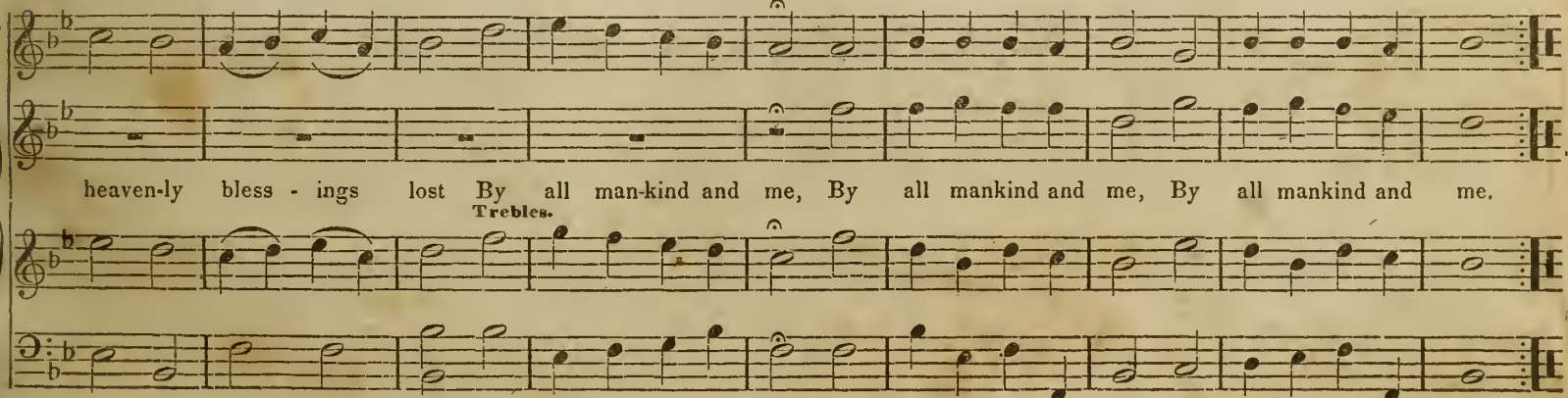
BETHEL. C. M.

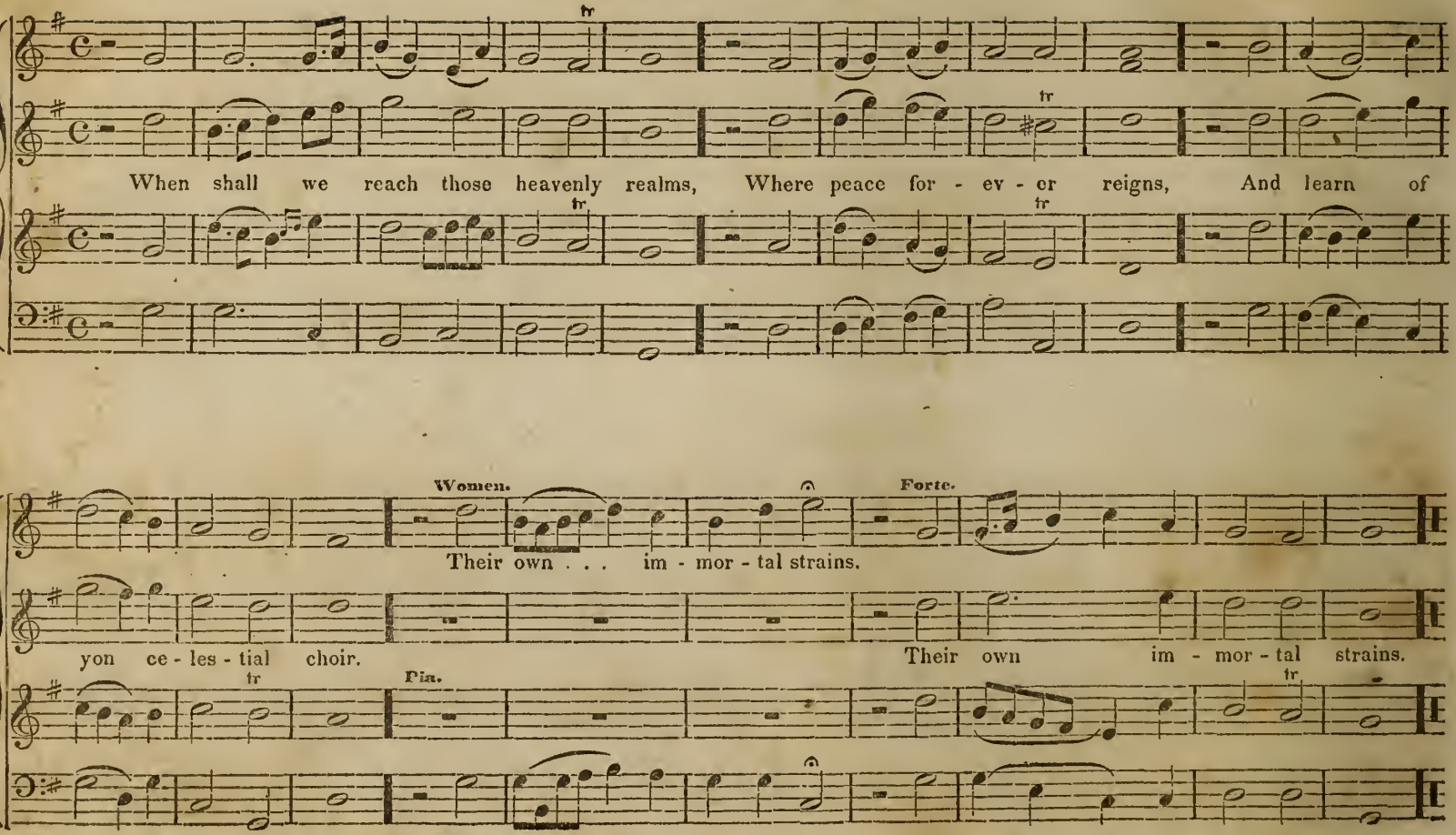

When we ap - pear in yon - der cloud, With all thy favored throng; Then we will sing more sweet, more loud, And thou shalt be our song.

ST. ALBAN'S. C. M.

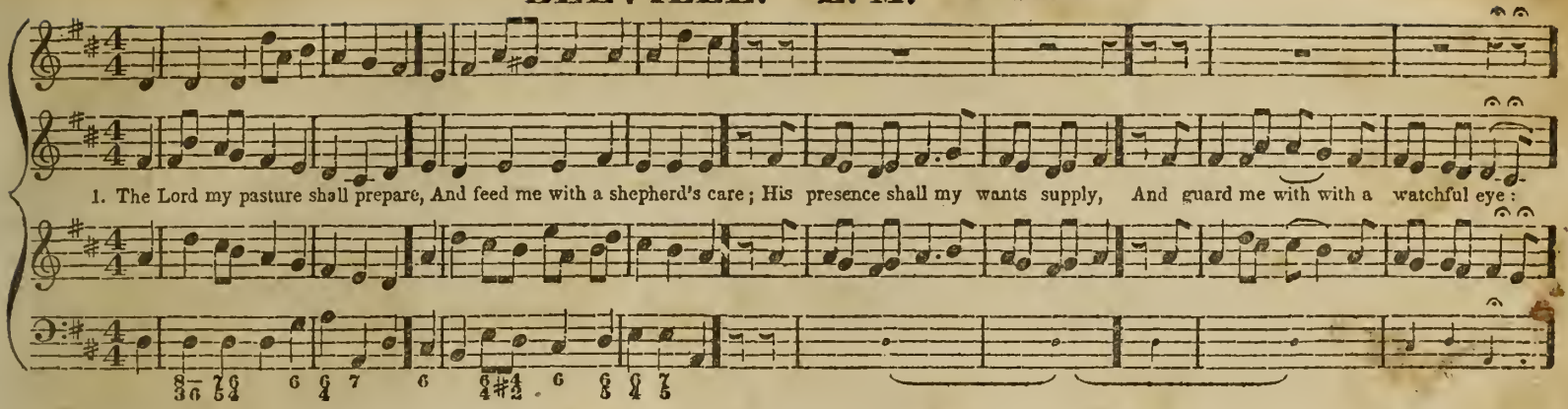

Come, hap - py souls, ap - proach your King, With new me - lo - dious songs; Come ren - der
to his gra - cious name. The trib - ute of your tongues.
The trib - ute of your tongues.
tr
f
p

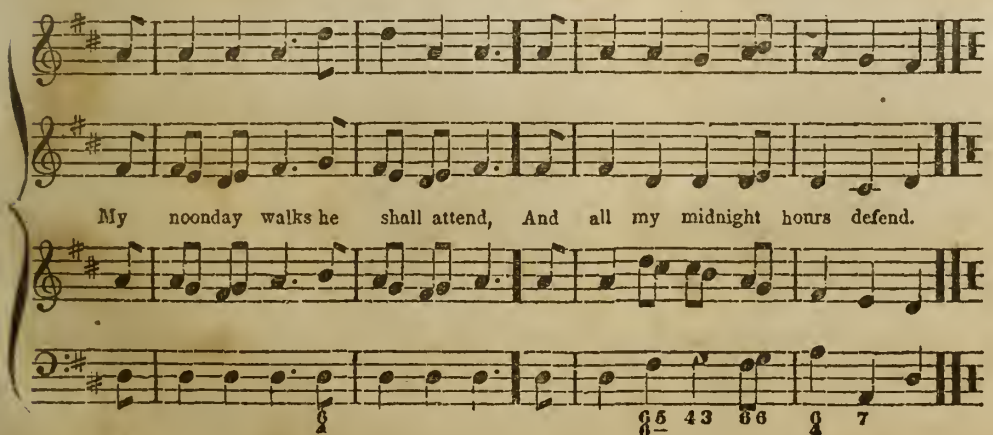

Come, Fa-ther, Son, and Ho - ly Ghost, one God in per-sons three, One God in per-sons thee, Bring back the
Tenors.


heaven-ly bless - ings lost By all man-kind and me, By all mankind and me, By all mankind and me.
Trebles.


When shall we reach those heavenly realms, Where peace for - ev - er reigns, And learn of
Women.
Forte.
Their own . . . im - mor - tal strains.
yon ce - les - tial choir.
Their own im - mor - tal strains.
Pia.

BELVILLE. L. M. 6 lines.





2

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales, and dewey meads
My weary, wandering steps he leads;
Where peaceful rivers, soft and slow,
—Amid the verdant landscape flow.

3

Though in the paths of death I tread,
With gloomy horrors overspread,
My steadfast heart shall fear no ill,
For thou, O Lord, art with me still:
Thy friendly rod shall give me aid,
And guide me through the dreadful shade

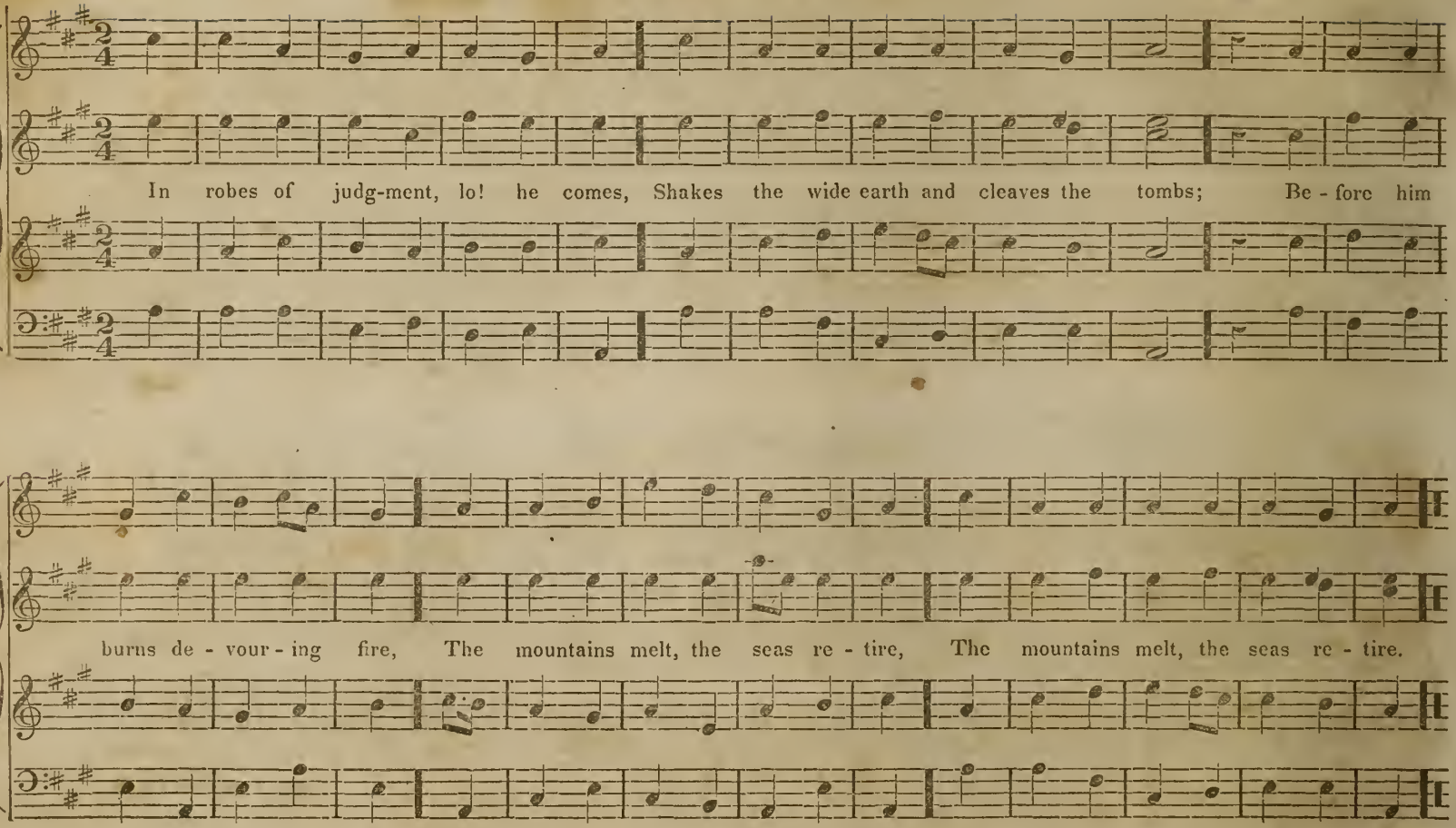
4

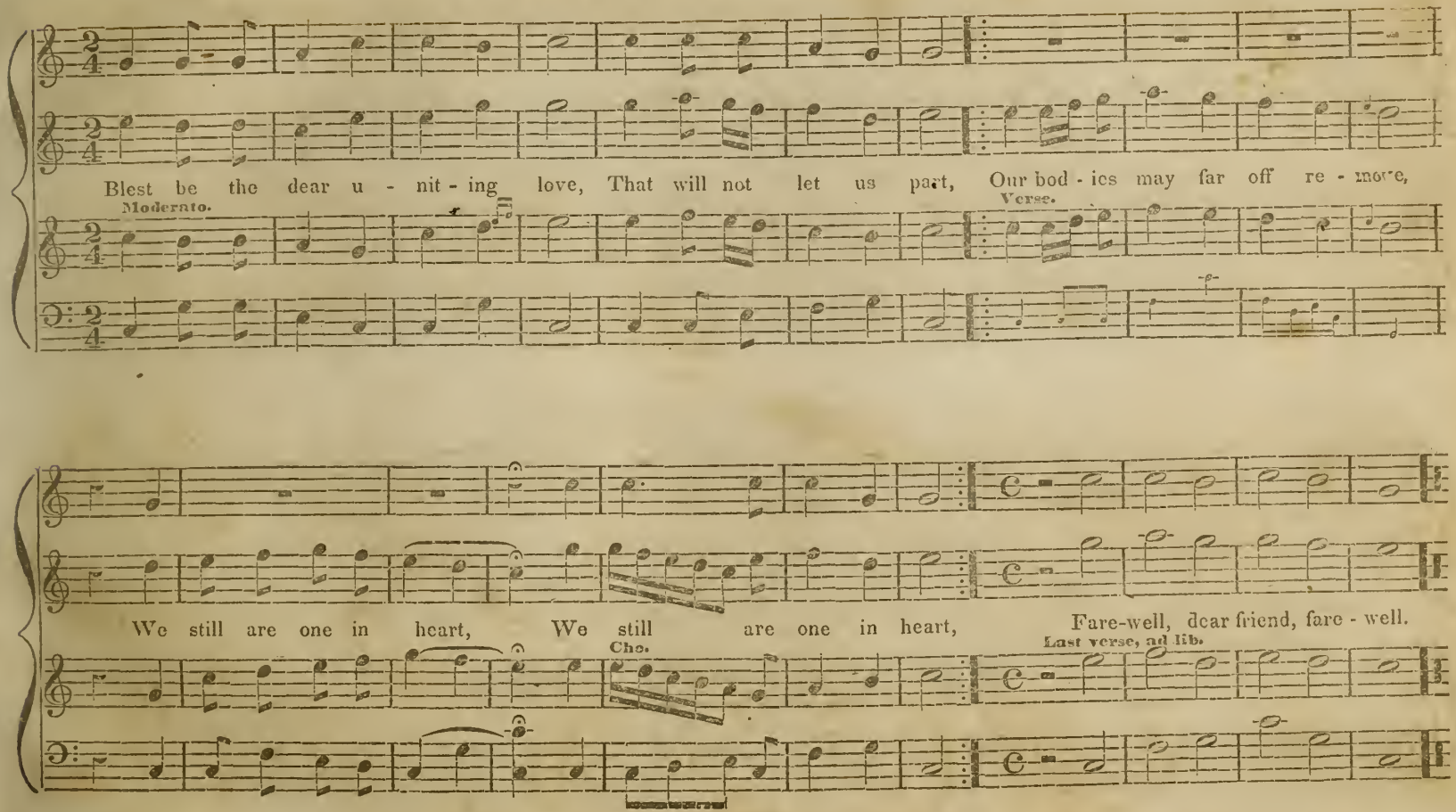
—Though in a bare and rugged way,
Through devious lonely wilds I stray,
Thy presence shall my pains beguile:
The barren wilderness shall smile,
With sudden greens and herbage crowned
And streams shall murmur all around.

Church Psalmody, Ps. 23

MONMOUTH. L. M.

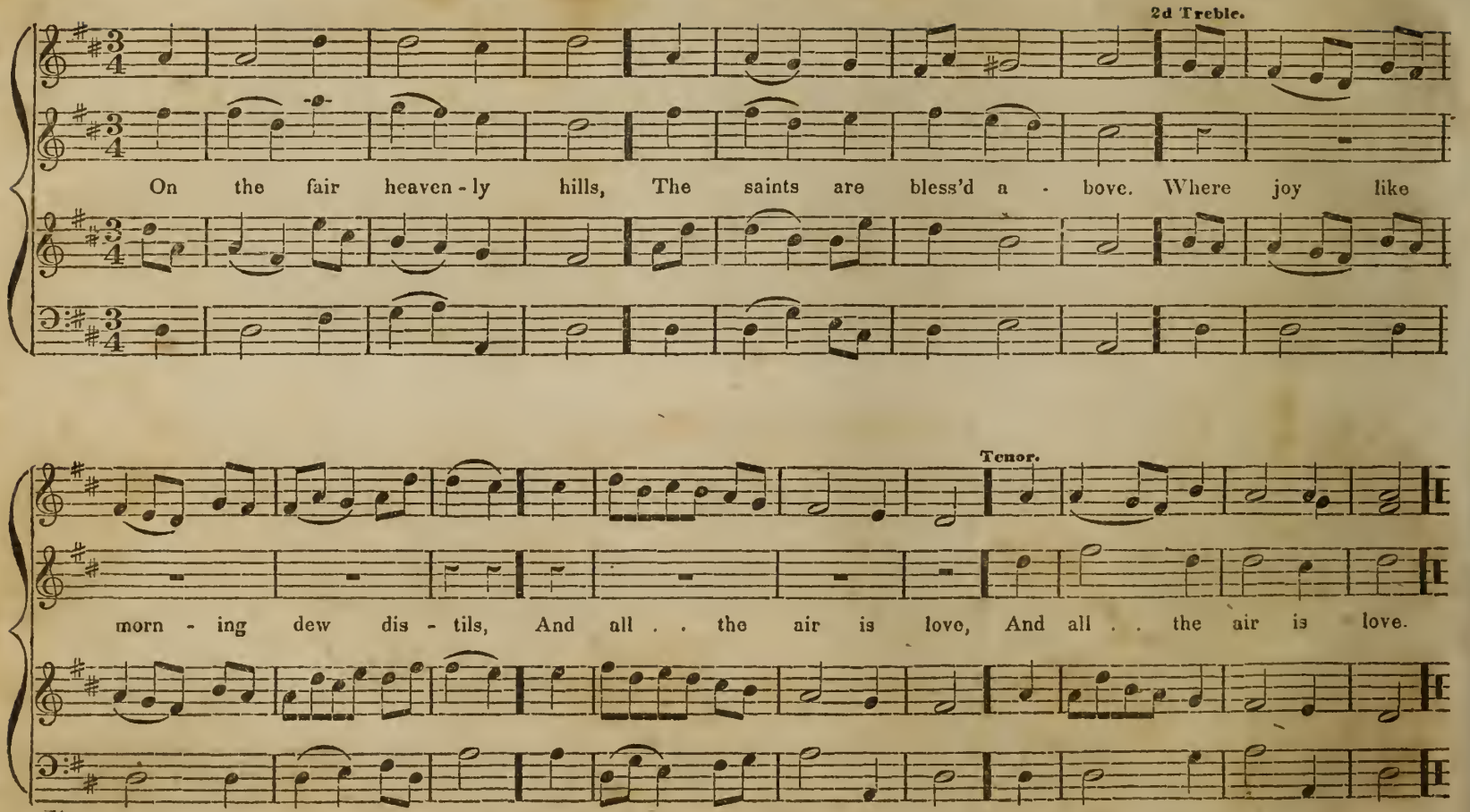
MARTIN LUTHER.



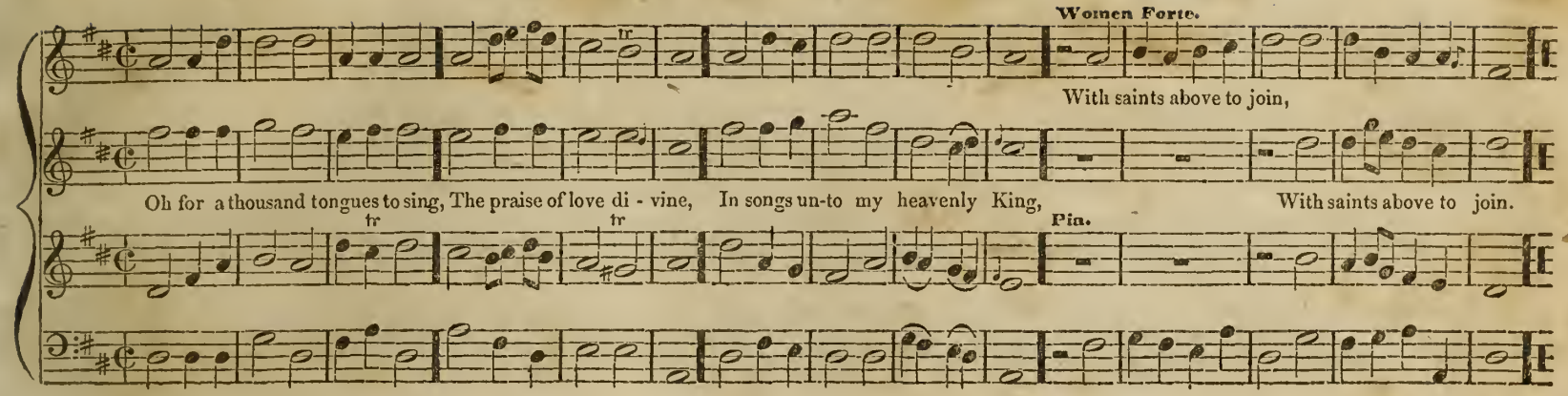

Blest be the dear u - nit - ing love, That will not let us part, Our bod - ies may far off re - move,
Moderato.
Verse.
We still are one in heart, We still are one in heart, Fare-well, dear friend, fare - well.
Cho.
Last verse, ad lib.

ELYSIUM. S. M.

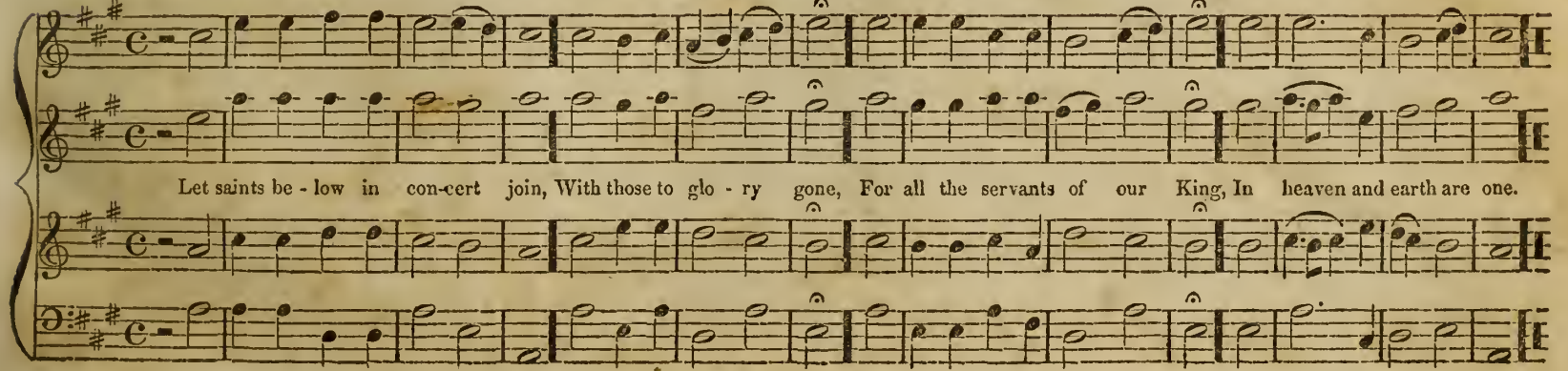
W. ARNOLD.



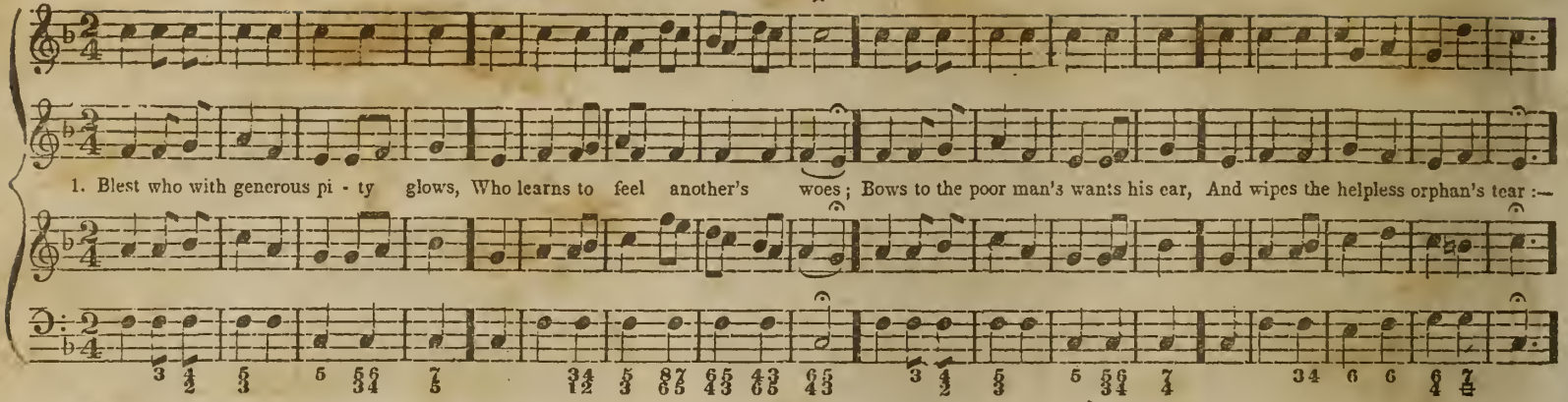
OLDHAM. C. M.

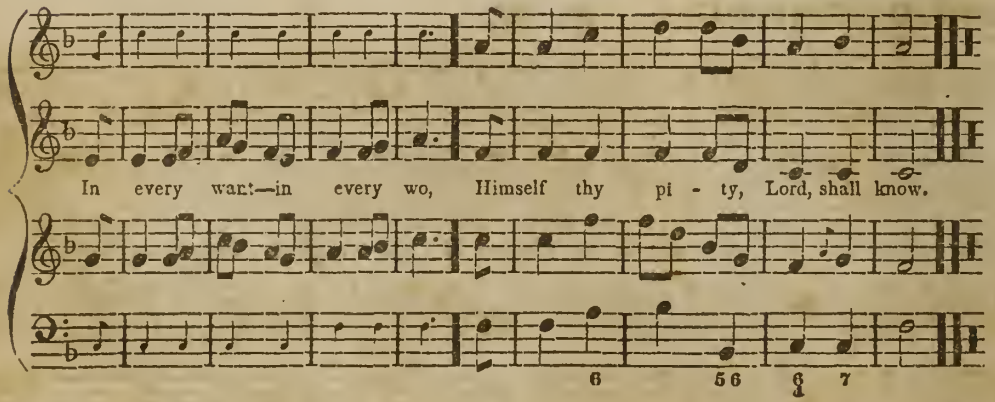


PETERBOROUGH. C. M.



BRIGHTON. L. M. 6 lines.



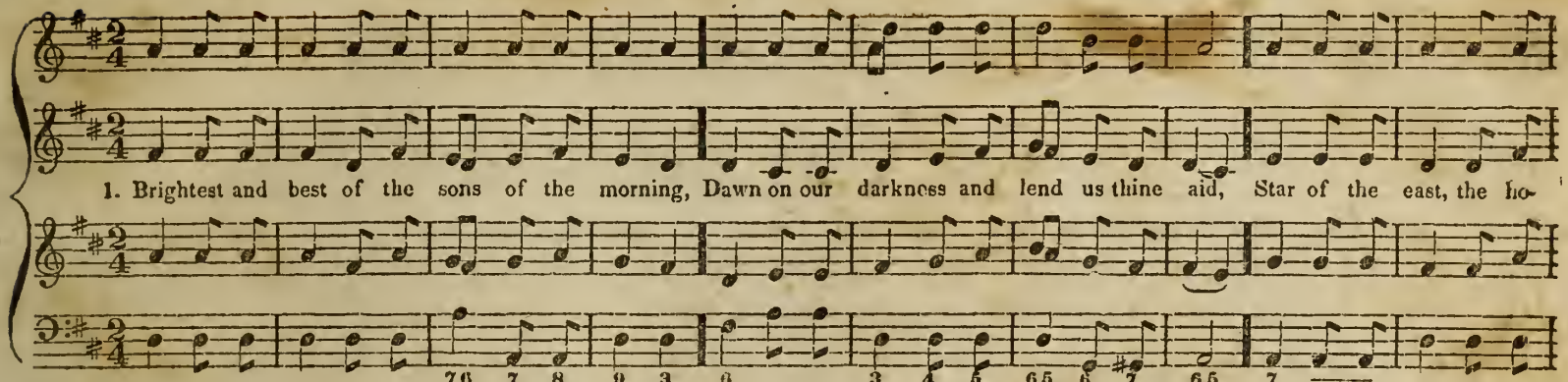


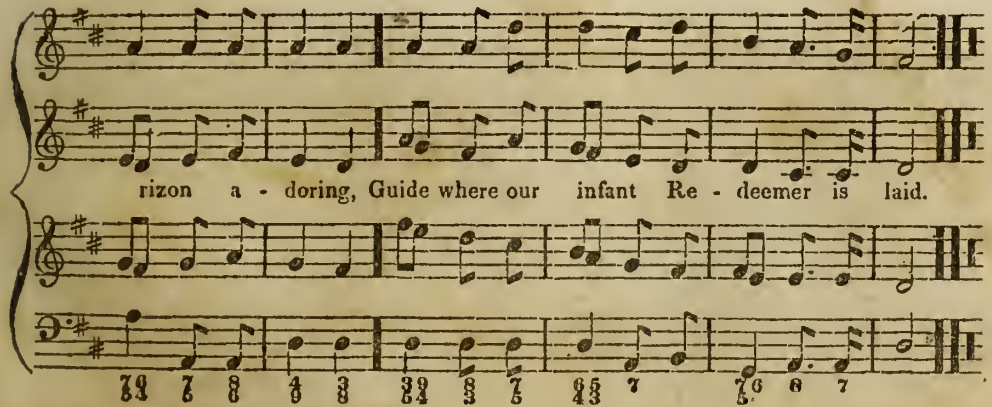
1

Blest who with generous pity glows,
Who learns to feel another's woes,
Bows to the poor man's wants his ear,
And wipes the helpless orphan's tear :—
In every want—in every wo,
Himself thy pity, Lord, shall know.

2

Thy love his life shall guard—thy hand
Give to his lot the chosen land;
Nor leave him, in the dreadful day,
To unrelenting foes a prey.
In sickness thou shalt raise his head,
Len. And make with tenderest care his bed





2

Cold on his cradle the dew-drops are shining,
Low lies his head with the beasts of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

3

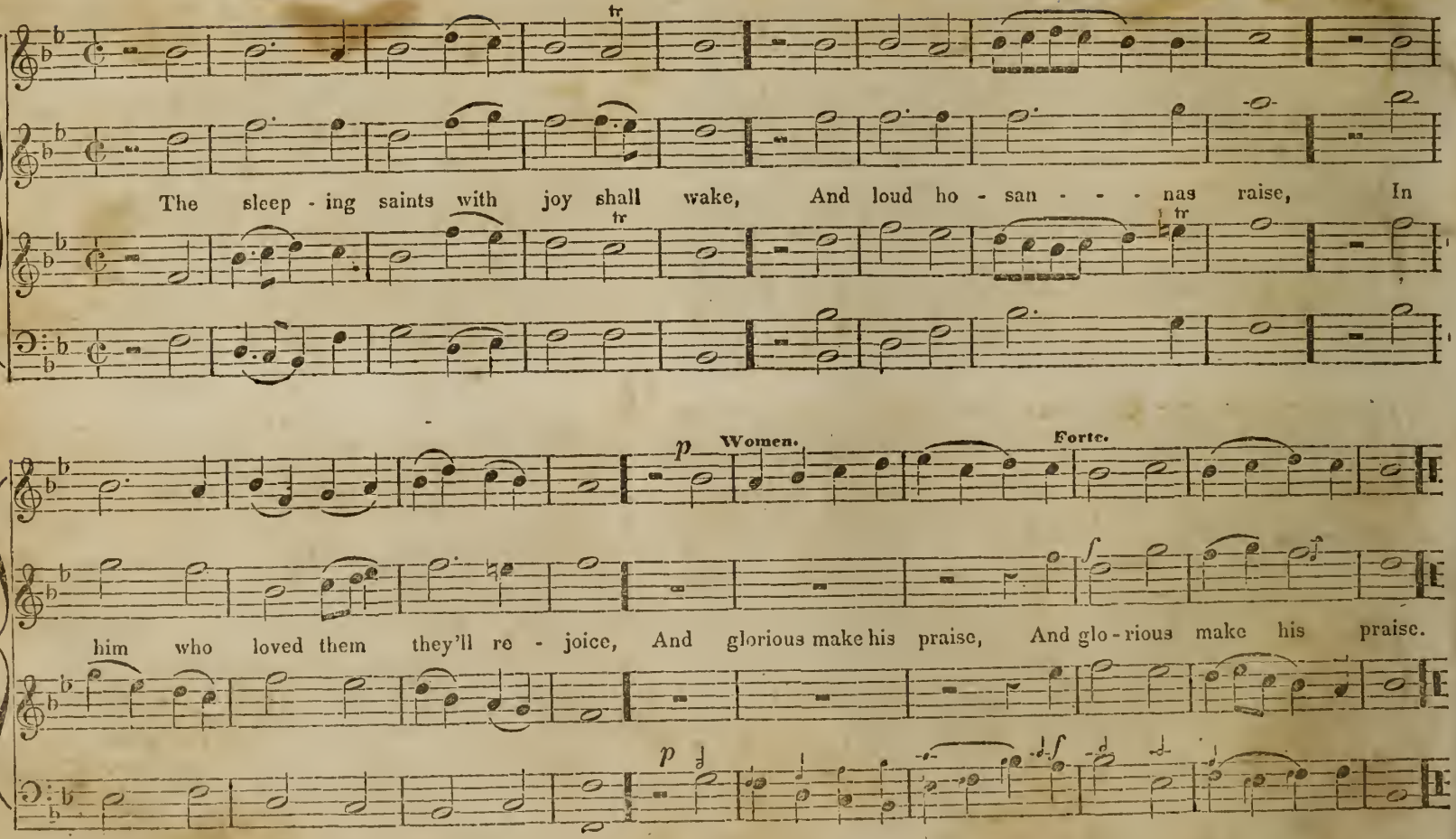
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

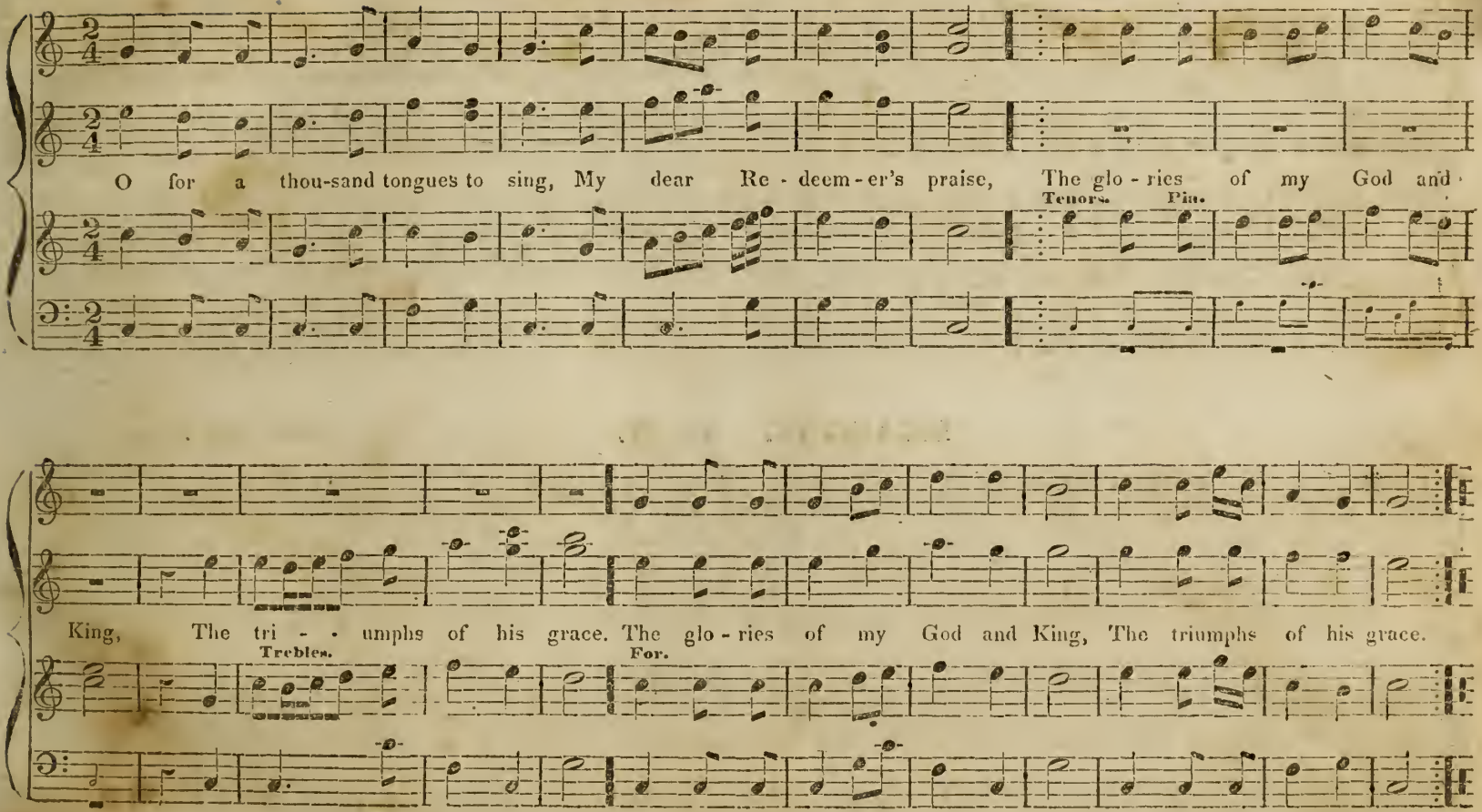
4

Vainly we offer each ample oblation;
Vainly with gifts would his favors secure!
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor

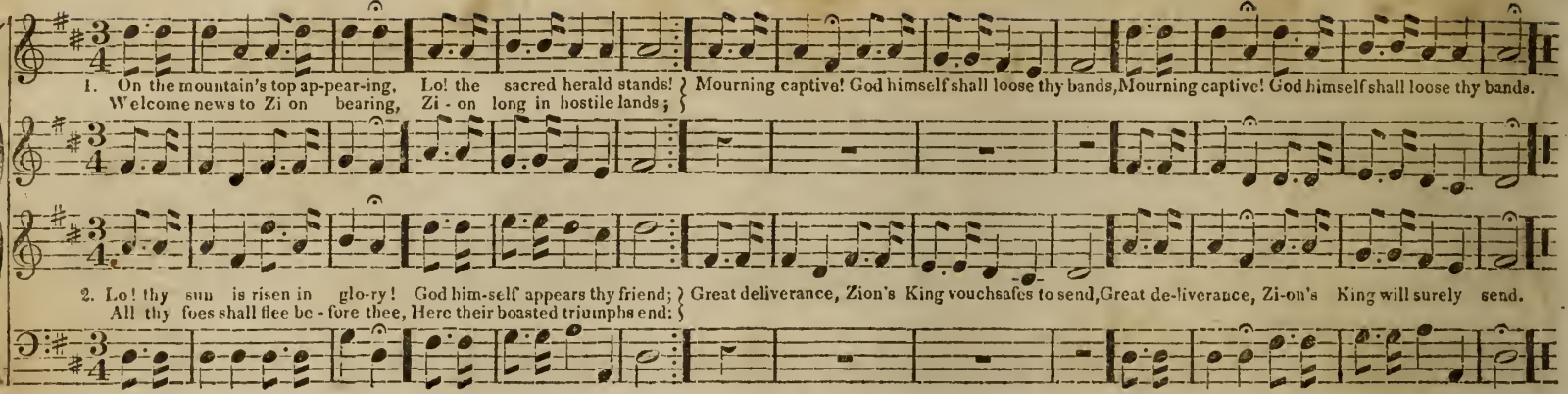
Bishop Heber

MOUNT PLEASANT. C. M.



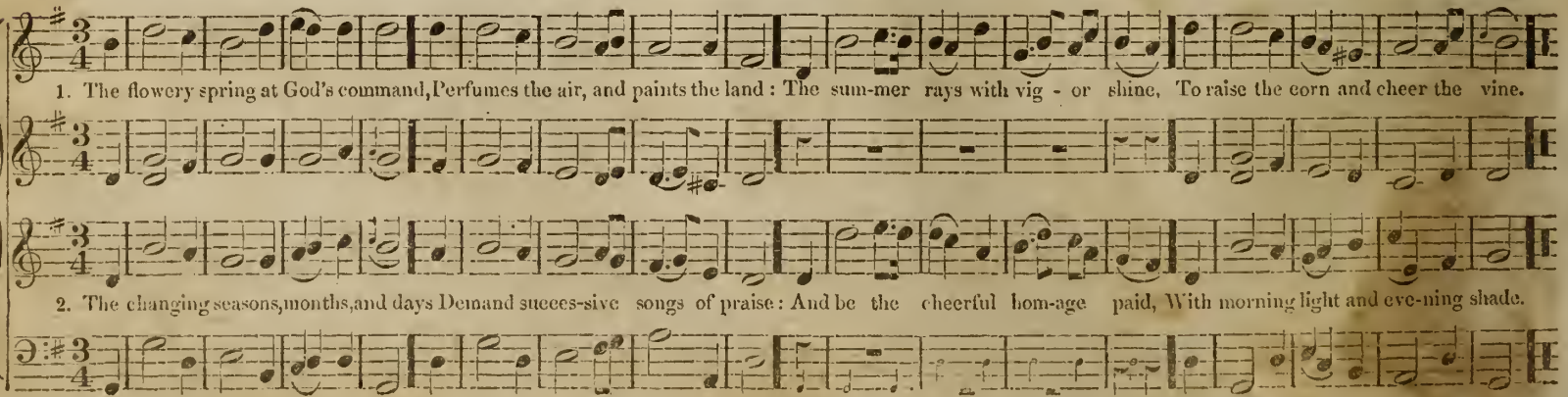

O for a thou-sand tongues to sing, My dear Re - deem - er's praise, The glo - ries of my God and
Tenors. Pia.
King, The tri - - umphs of his grace. The glo - ries of my God and King, The triumphs of his grace.
Trebles.
For.

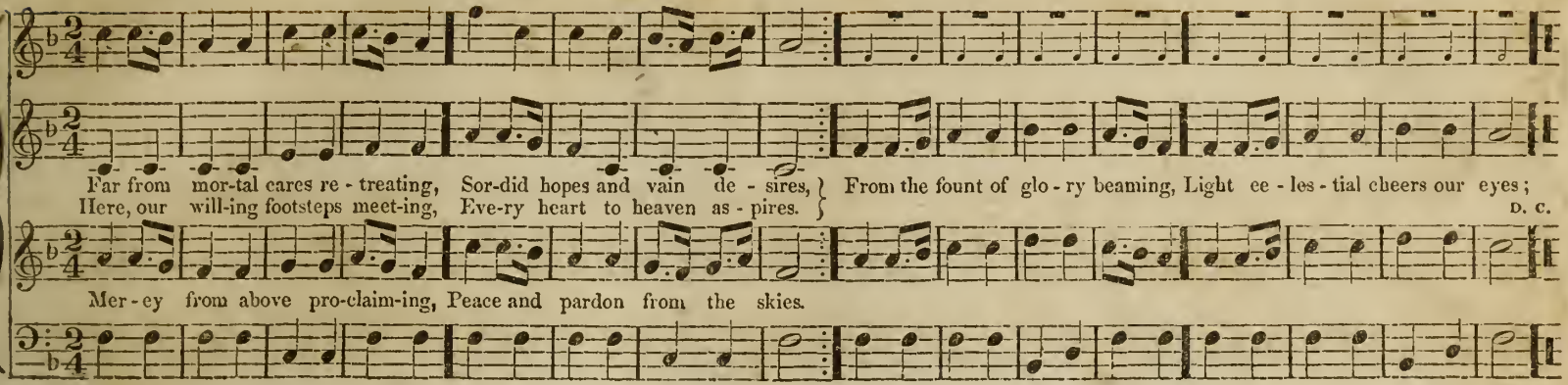
ZION. 8s, 7s & 4.



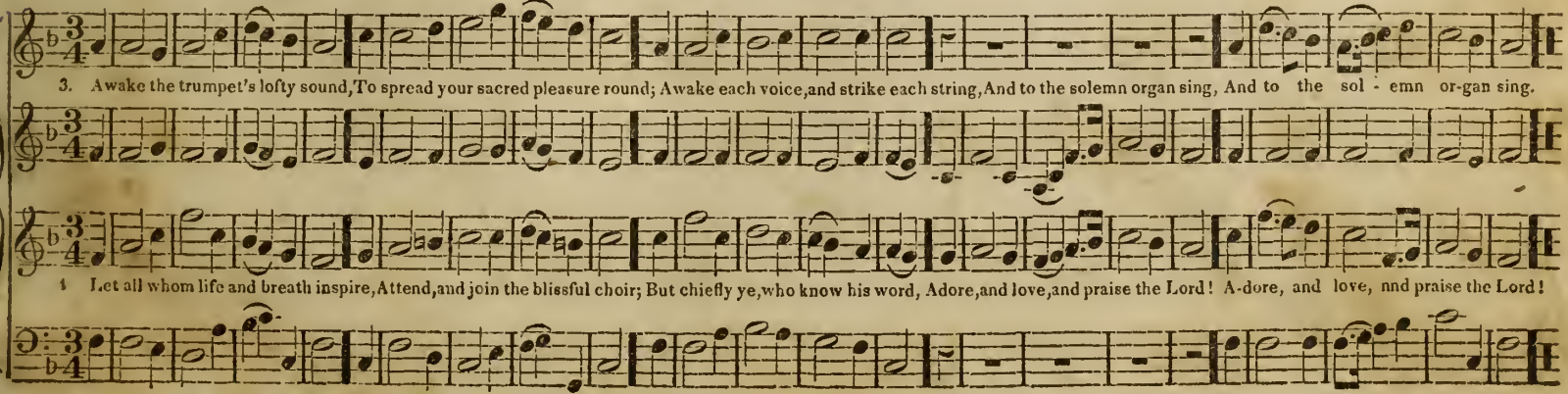
SEASONS. L. M.

SUBJECT FROM PLEYEL.



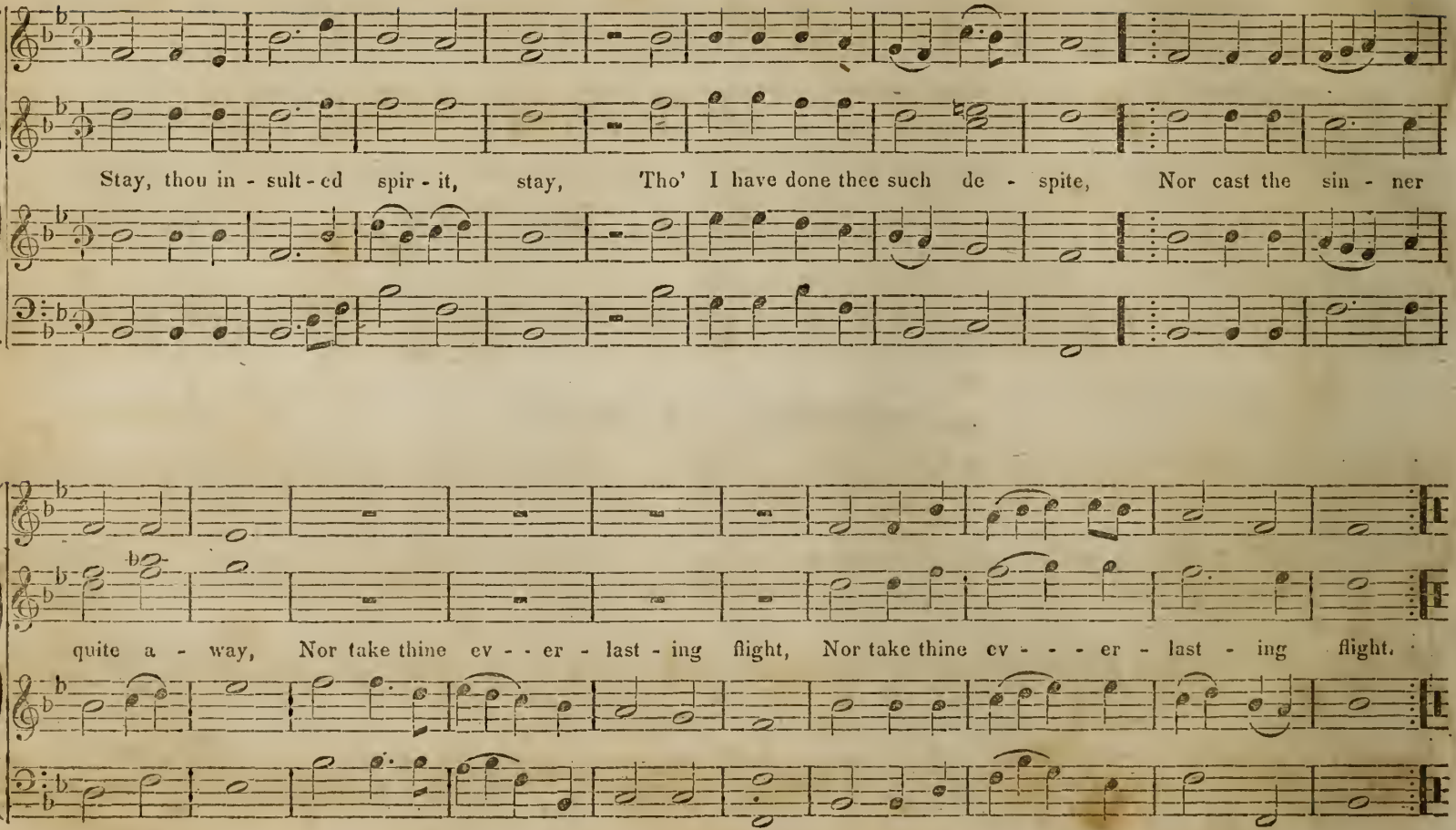

Far from mor-tal cares re - treating, Sor-did hopes and vain de - sires,
Here, our will-ing footsteps meet-ing, Eve-ry heart to heaven as - pires.
From the fount of glo - ry beaming, Light ce - les - tial cheers our eyes;
D. C.
Mer - cy from above pro-claim-ing, Peace and pardon from the skies.

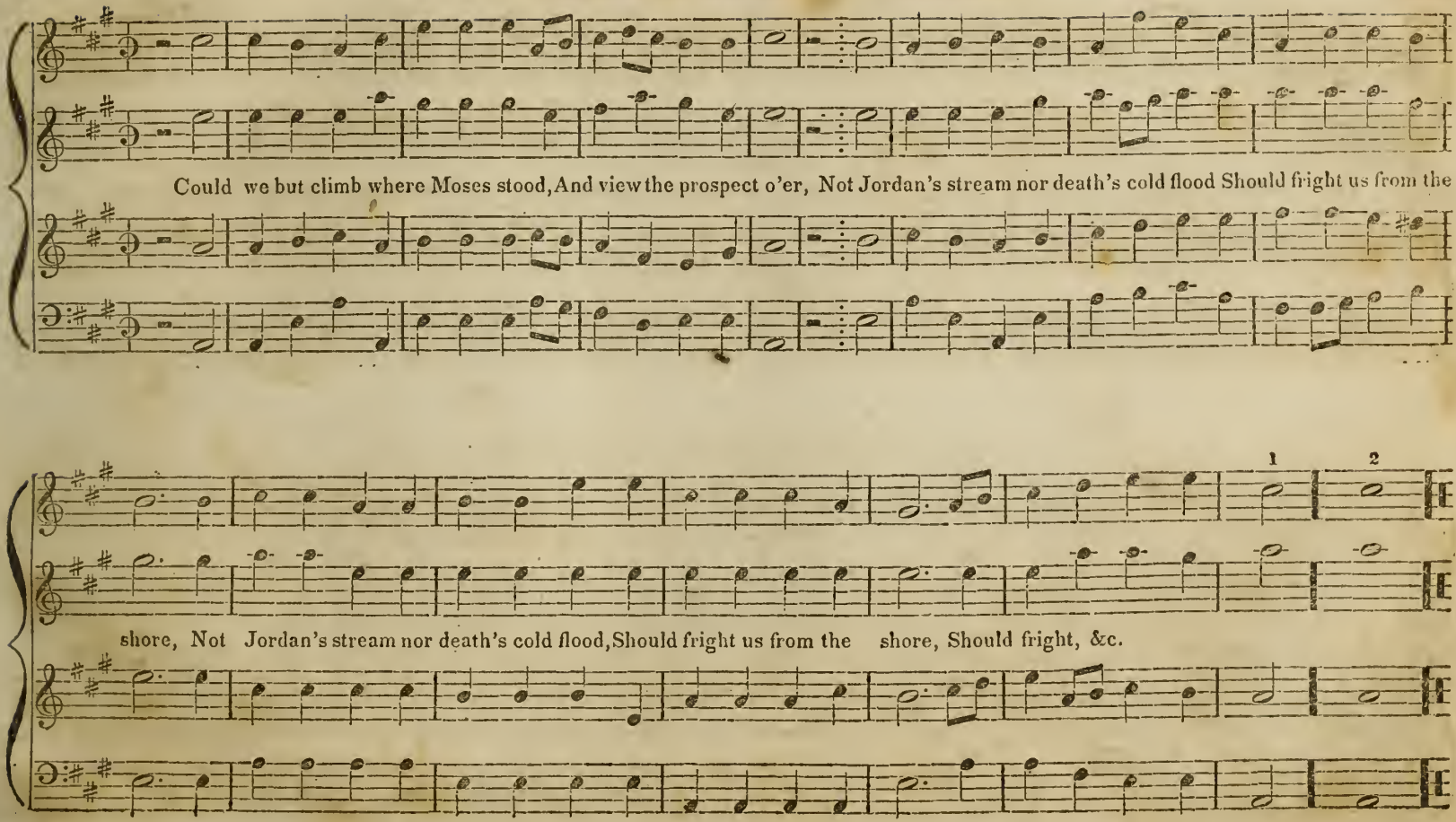
ROTHWELL. L. M.


3. Awake the trumpet's lofty sound, To spread your sacred pleasure round; Awake each voice, and strike each string, And to the solemn organ sing, And to the sol - emn or-gan sing.
1 Let all whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! A-dore, and love, and praise the Lord!

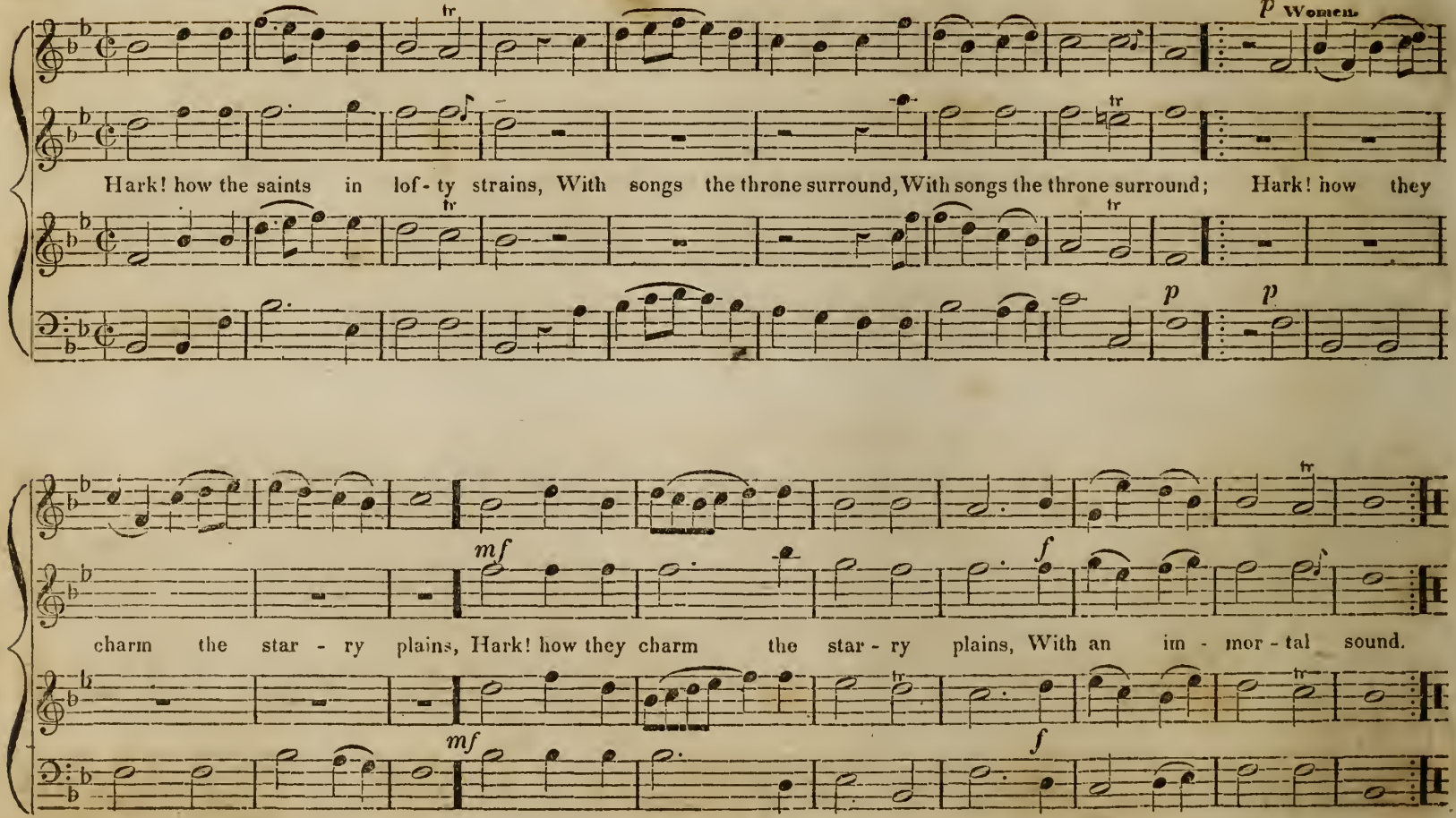
DANIEL. L. M. (Hy. 155, Wesley.)

W. ARNOLD.



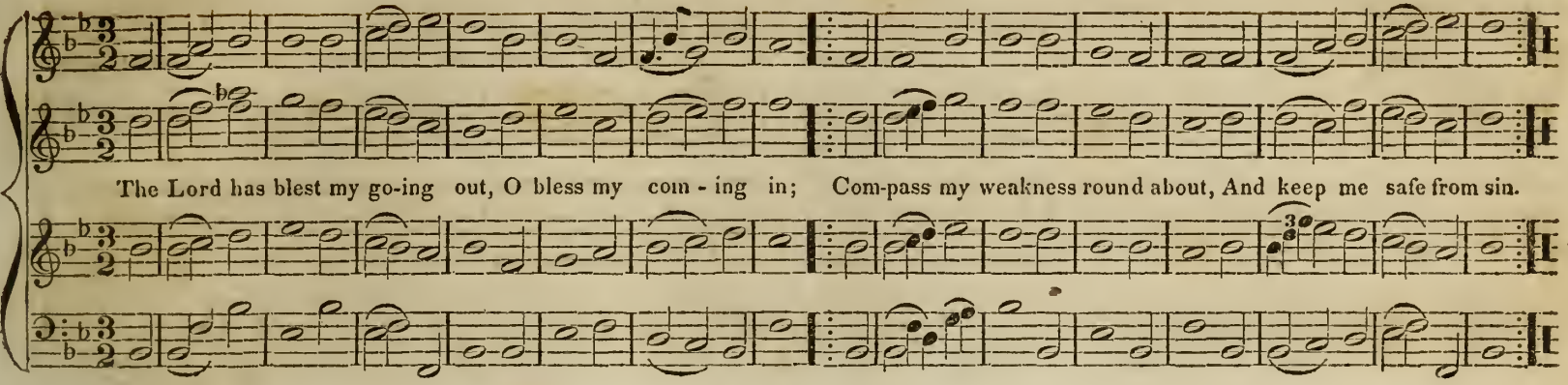

Could we but climb where Moses stood, And view the prospect o'er, Not Jordan's stream nor death's cold flood Should fright us from the
1
2
shore, Not Jordan's stream nor death's cold flood, Should fright us from the shore, Should fright, &c.

SHREWSBURY. C. M.



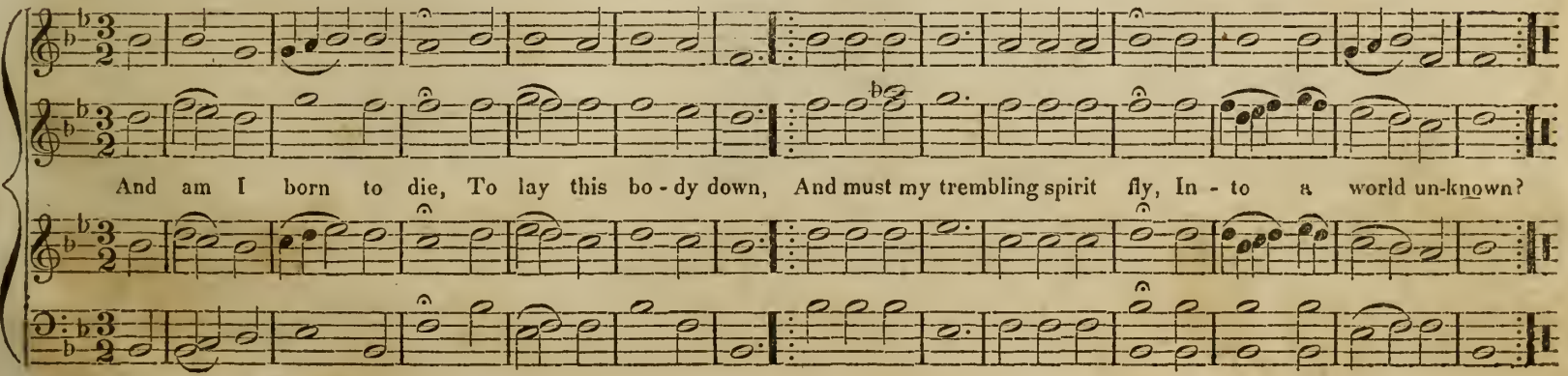
ENOCH. C. M. (Hy. 322 Wesley.)

W. ARNOLD.



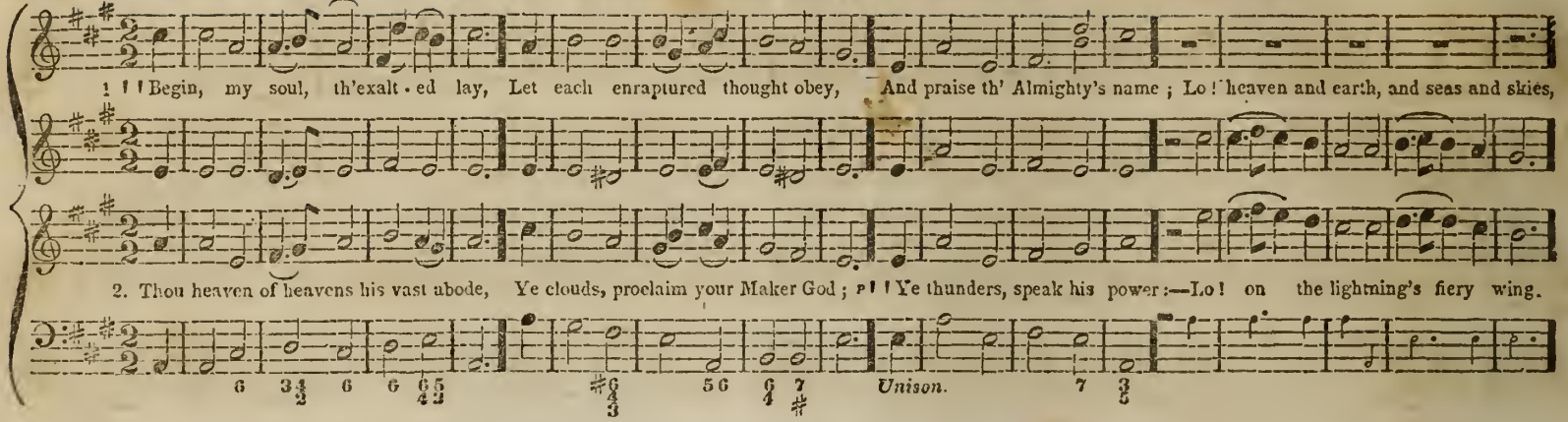
SARAH. S. M. (Hy. 41 Wesley.)

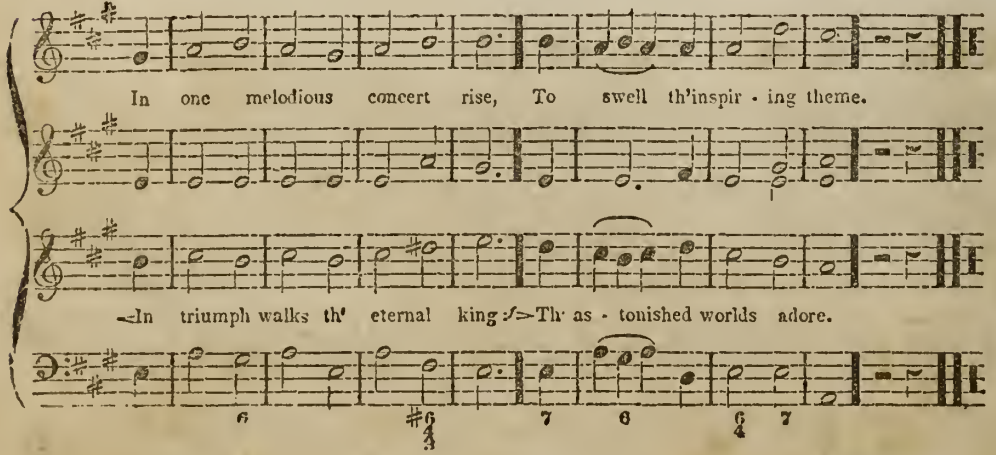
W. ARNOLD.



RAPTURE. C. P. M.

Harwood.





3

— Ye deeps, with roaring billows rise,
To join the thunders of the skies,
f Praise him, who bids you roll;—
p His praise in softer notes declare,
pp Each whispering breeze of yielding air,
And breathe it to the soul.

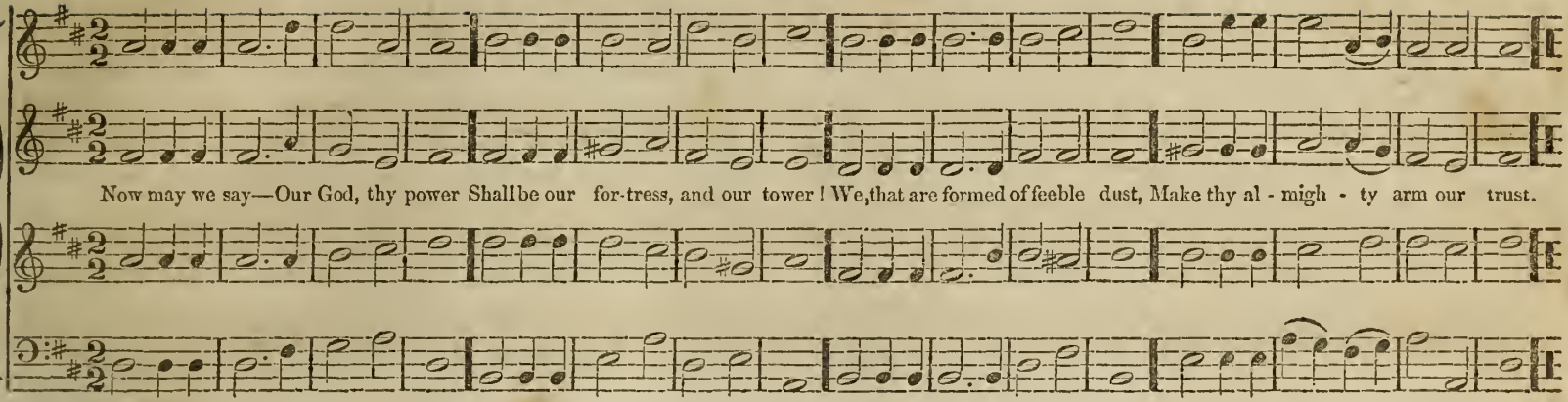
4

— Wake, all ye soaring throng, and sing;
Ye feathered warblers of the spring,
mp Harmonious anthems raise
To him who shaped your finer mould,
Who tipped your glittering wings with gold,
And tuned your voice to praise.

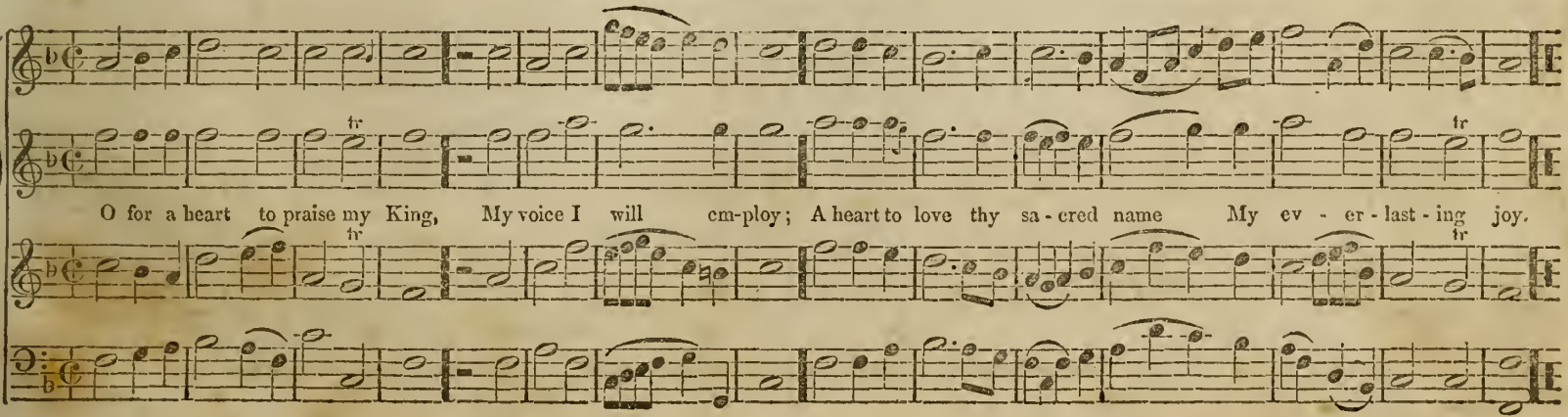
5

f Let man, by nobler passions swayed,
Let man, in God's own image made,
His breath in praise emyloy;
Spread wide his Maker's name around,
Till heaven shall echo back the sound,
In songs of holy joy.

Church Psalmody, Ps. 48. 3d *Pt.*

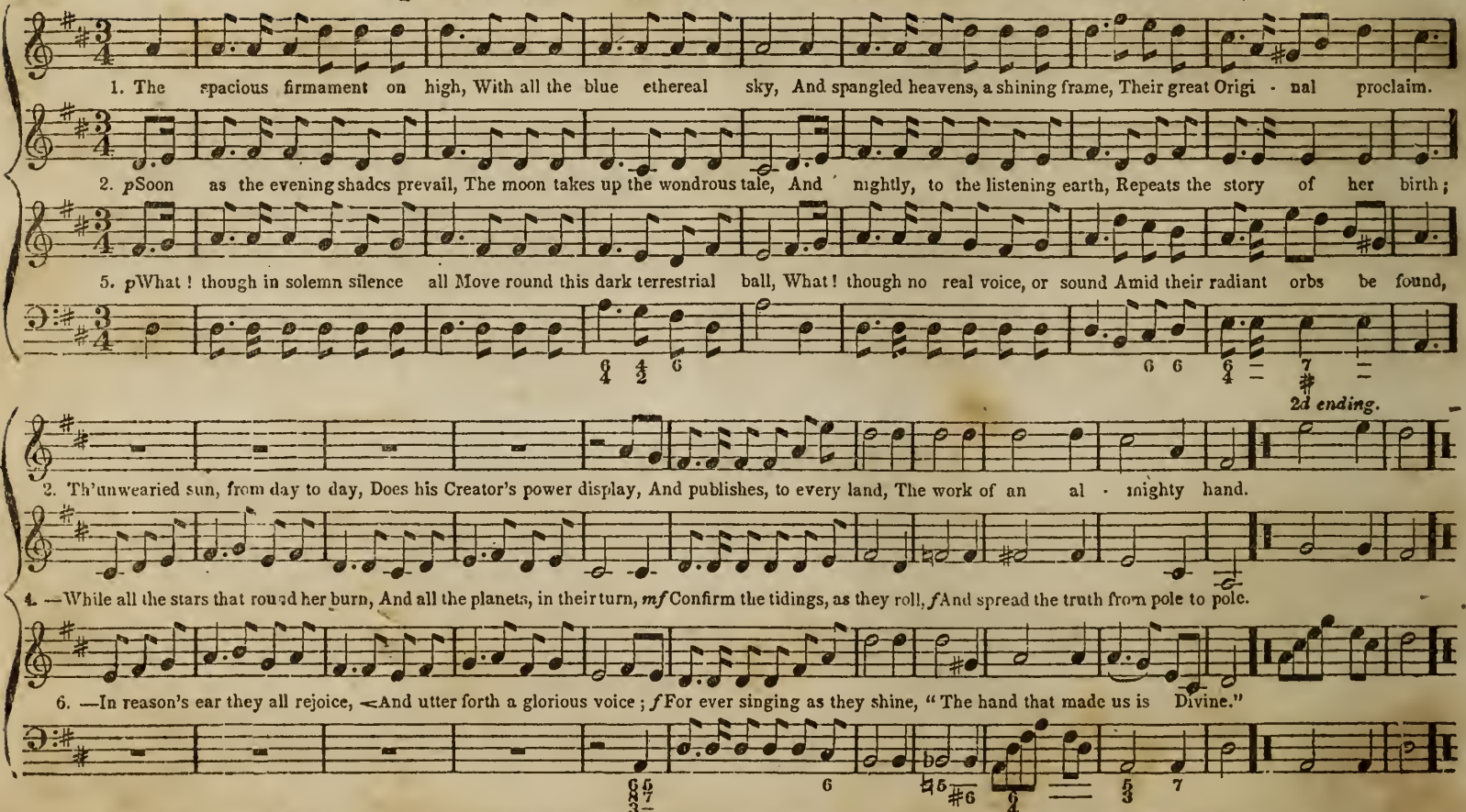

Now may we say—Our God, thy power Shall be our for-tress, and our tower! We, that are formed of feeble dust, Make thy al - migh - ty arm our trust.

SMYRNA. C. M.

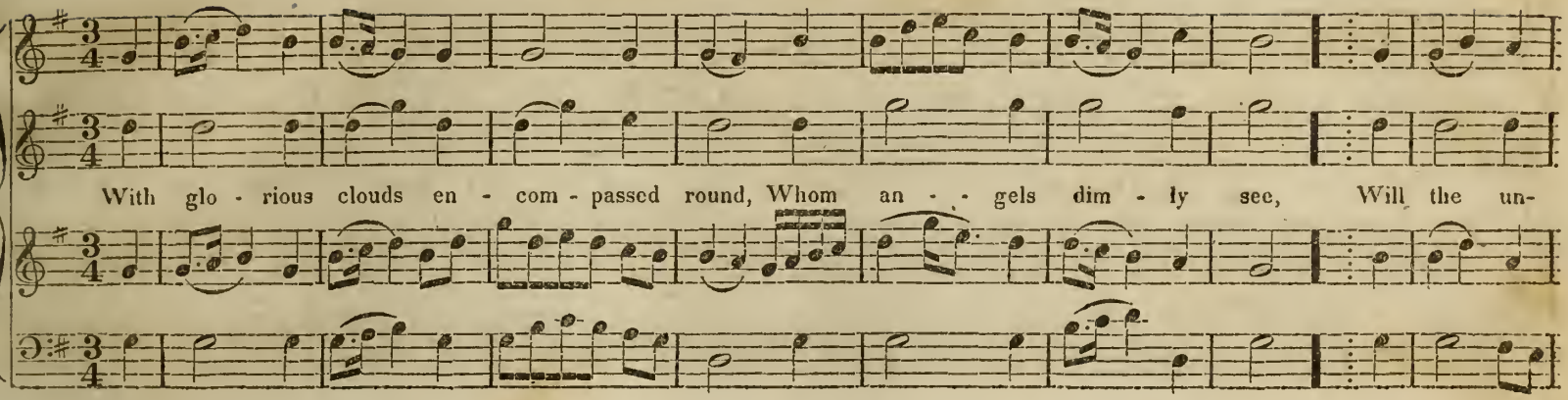

O for a heart to praise my King, My voice I will em-ploy; A heart to love thy sa - cred name My ev - er - last - ing joy.

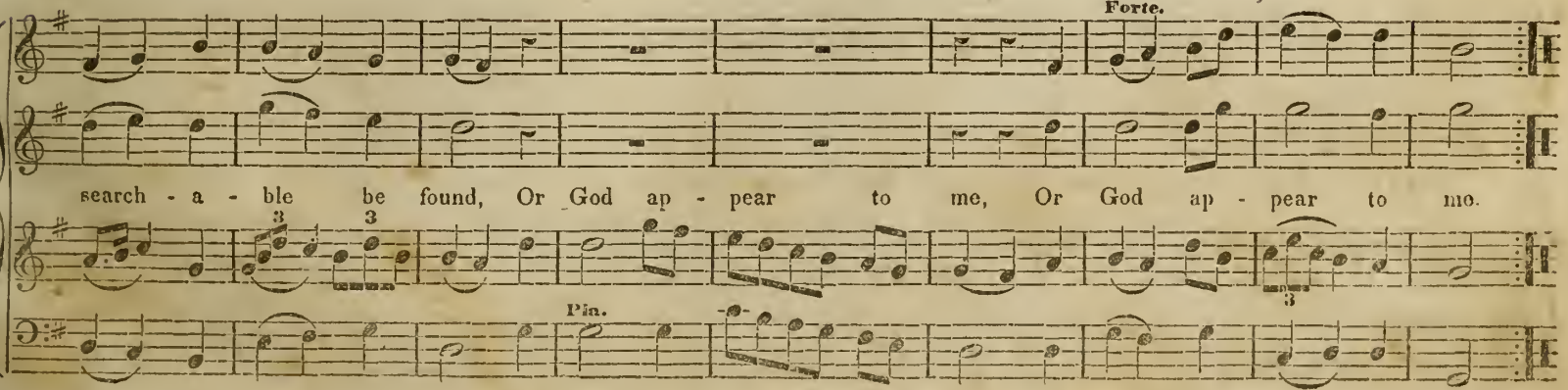
CEPHAS.* L. M. [Double.]

Church Psalmody, Ps. 19, 2d Pt.



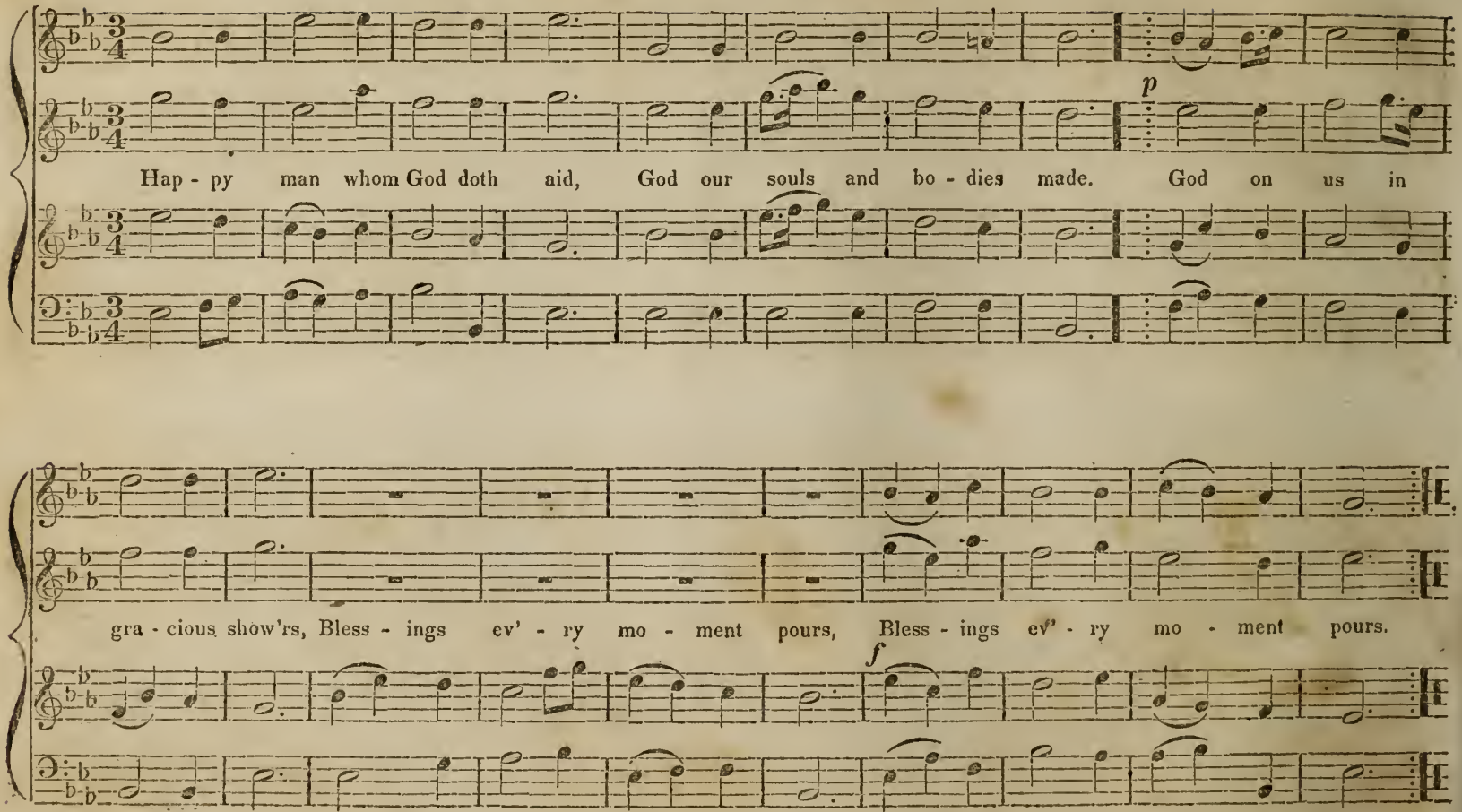
* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.


With glo - rious clouds en - com - passed round, Whom an - - gels dim - ly see, Will the un-


Forte.
search - a - ble be found, Or God ap - pear to me, Or God ap - pear to mo.
Pia.

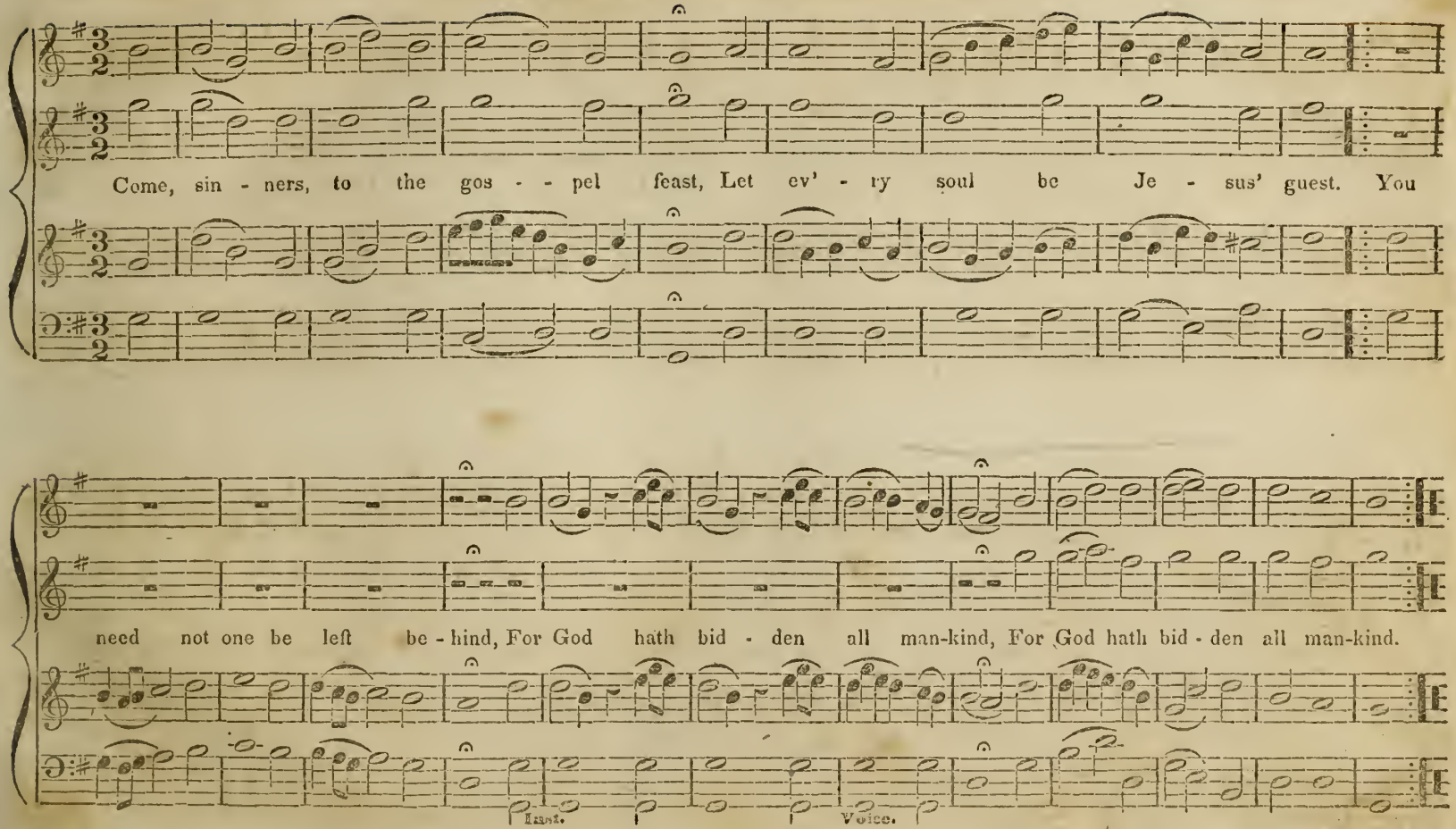
HANNAH. P. M. (Hy. 223 Wesley.)

W. ARNOLD.



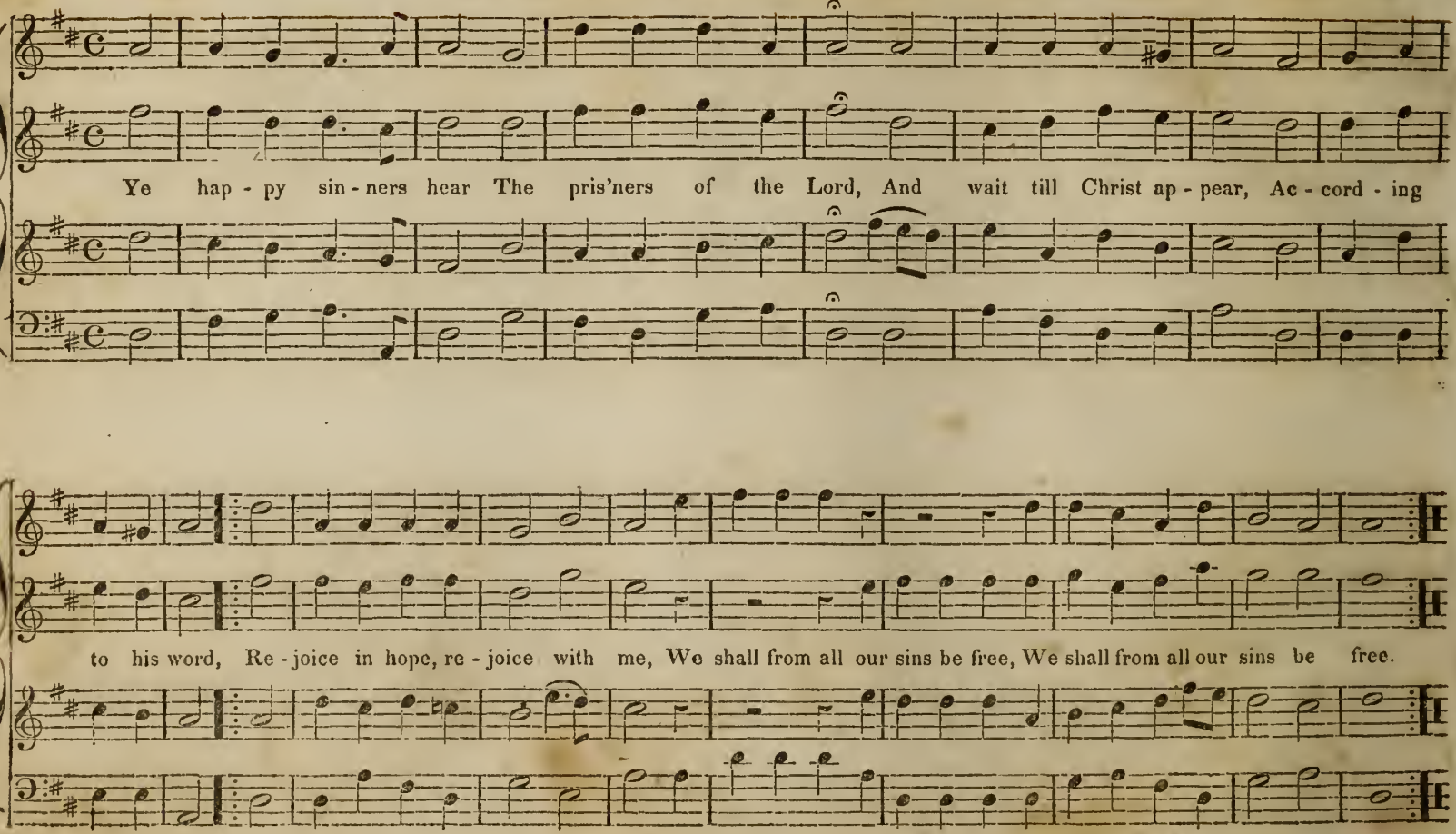
JUDAH. C. M. (Hy. 2 Wesley.)

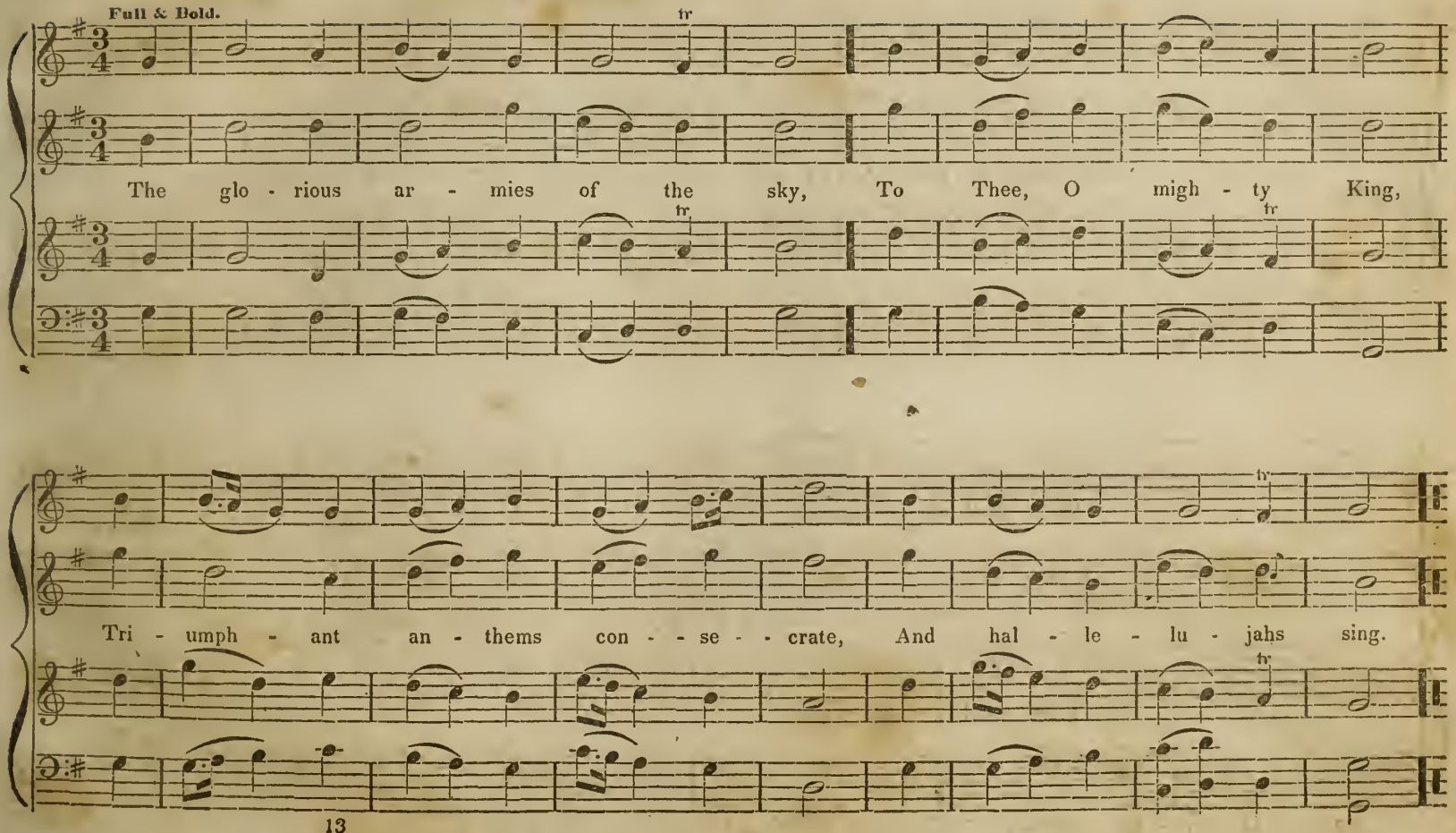
W. ARNOLD.



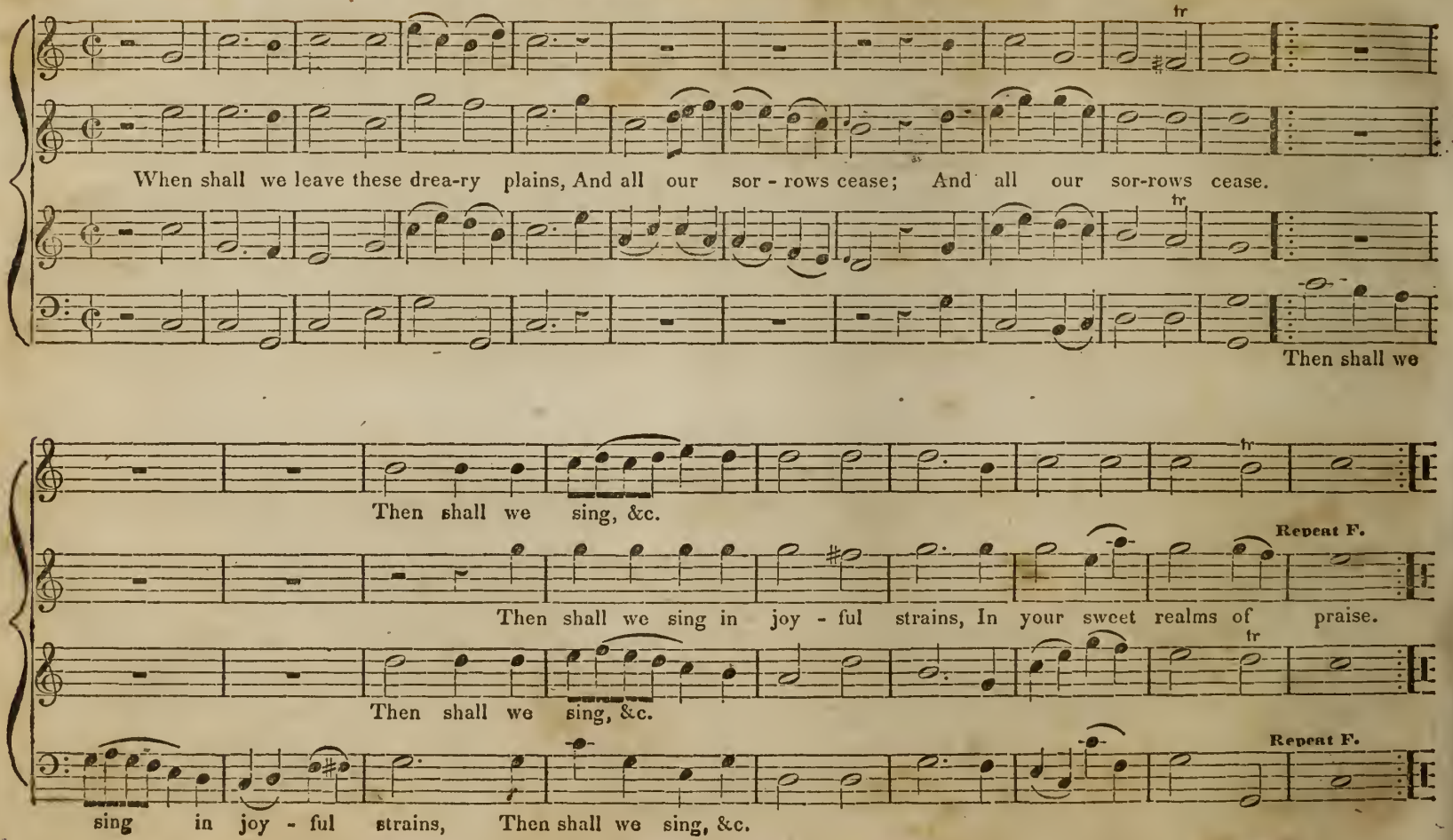
ADAM. P. M. (Hy. 336 Wesley.)

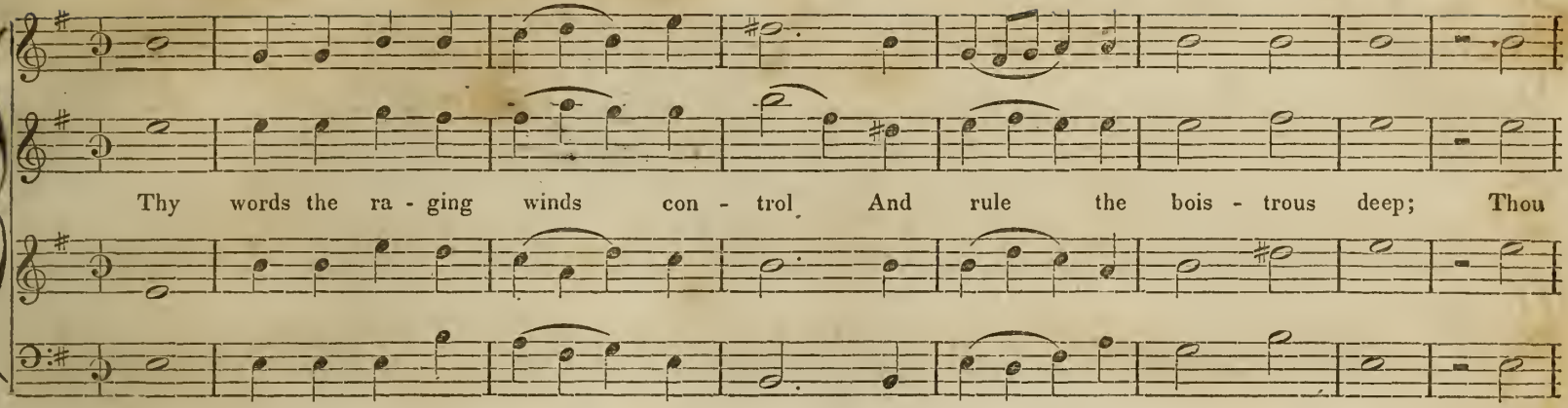
W. ARNOLD.

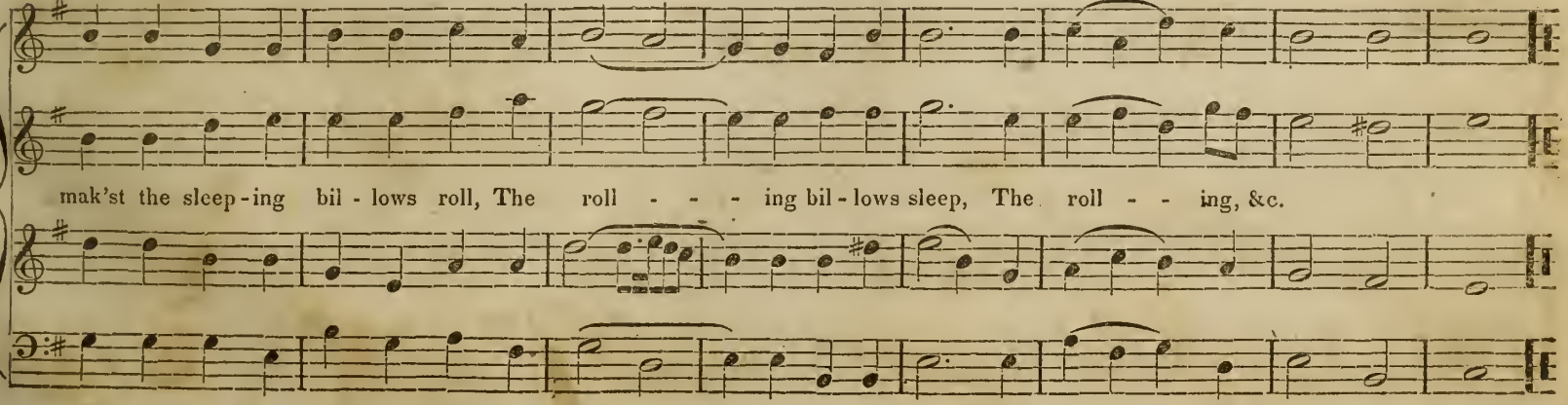



Full & Bold.
The glo - rious ar - mies of the sky, To Thee, O migh - ty King,
Tri - umph - ant an - thems con - - se - - crate, And hal - le - lu - jahs sing.

NEW HENLEY. C. M.

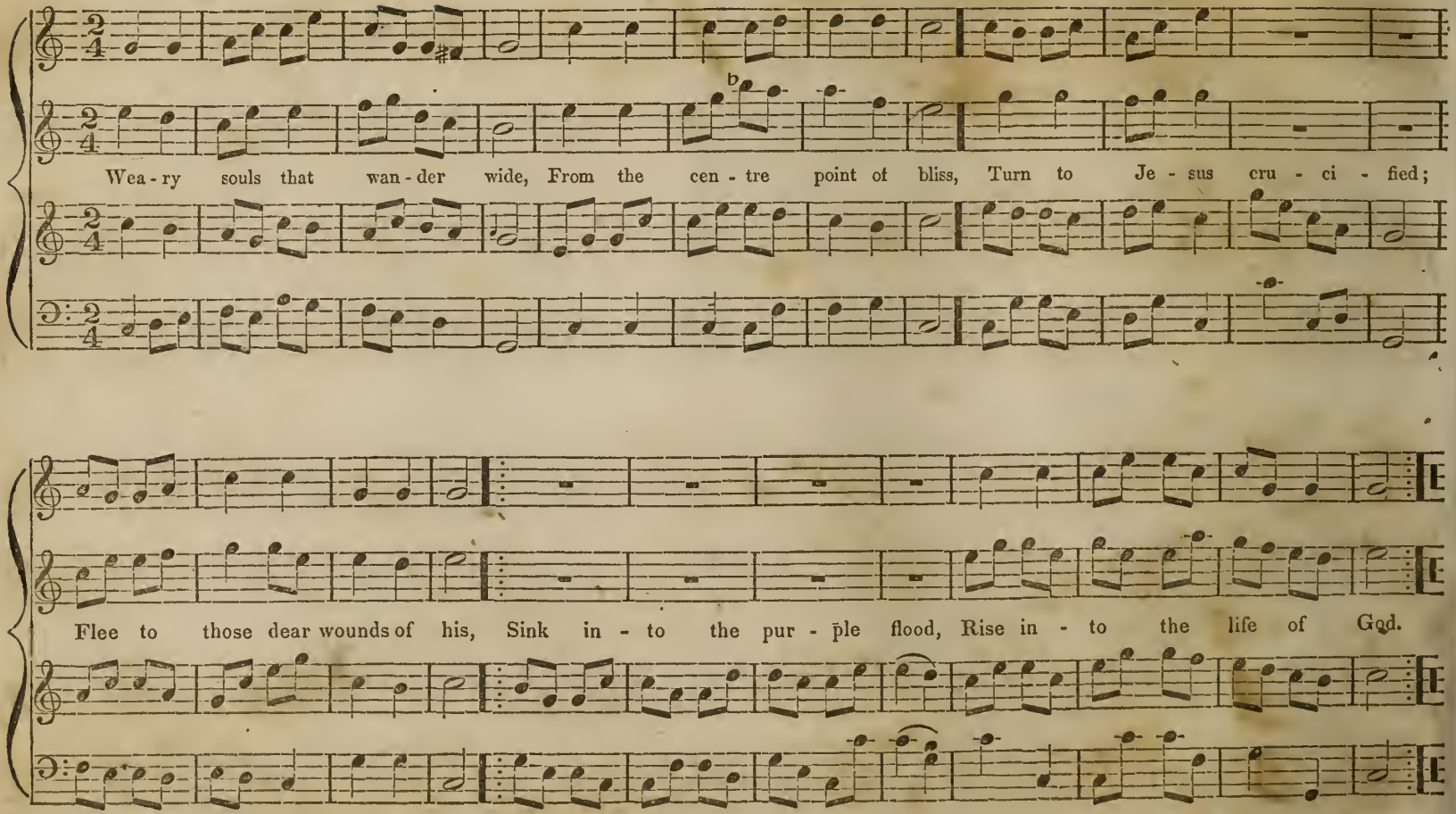


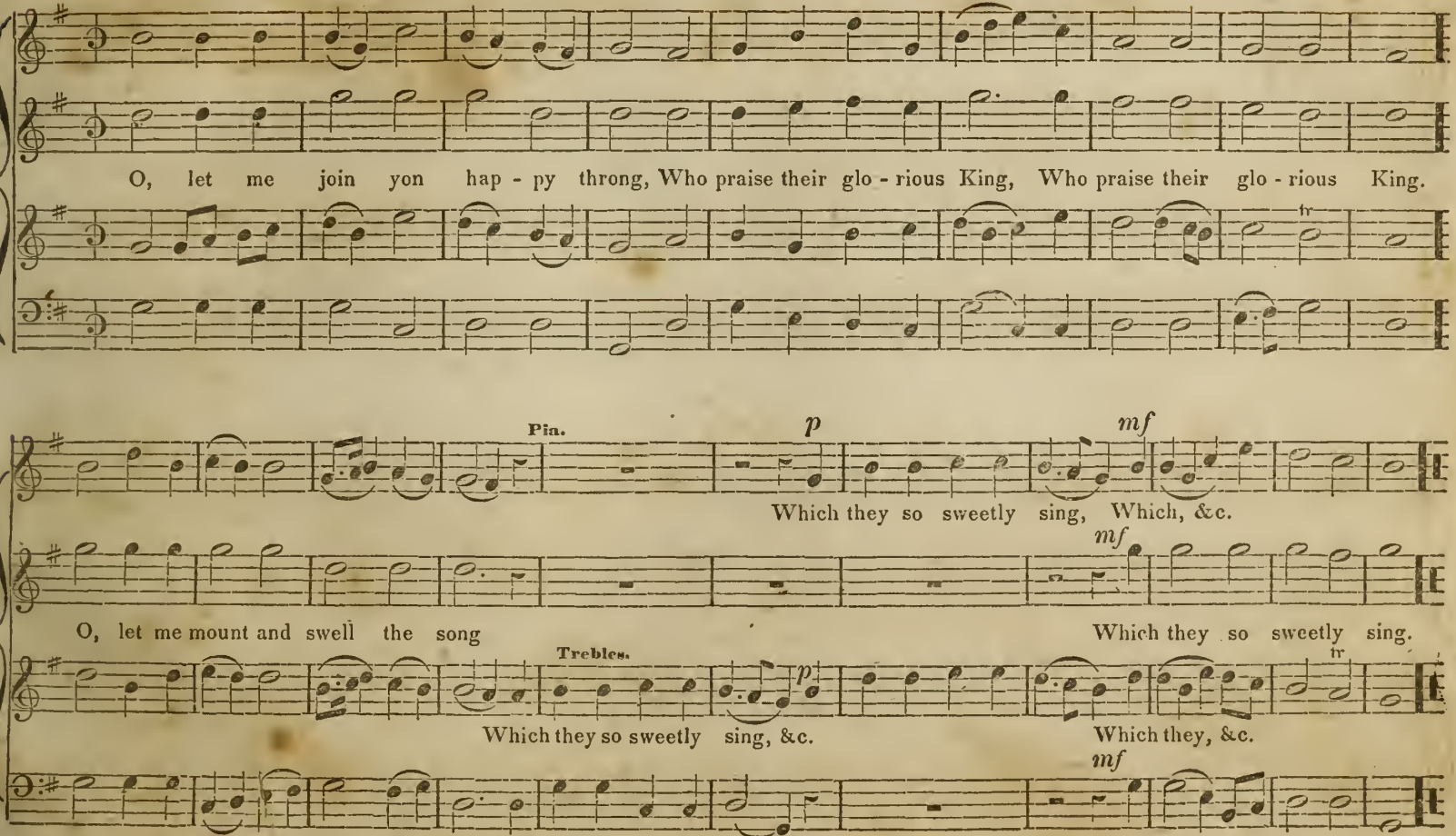

Thy words the ra - ging winds con - trol And rule the bois - trous deep; Thou

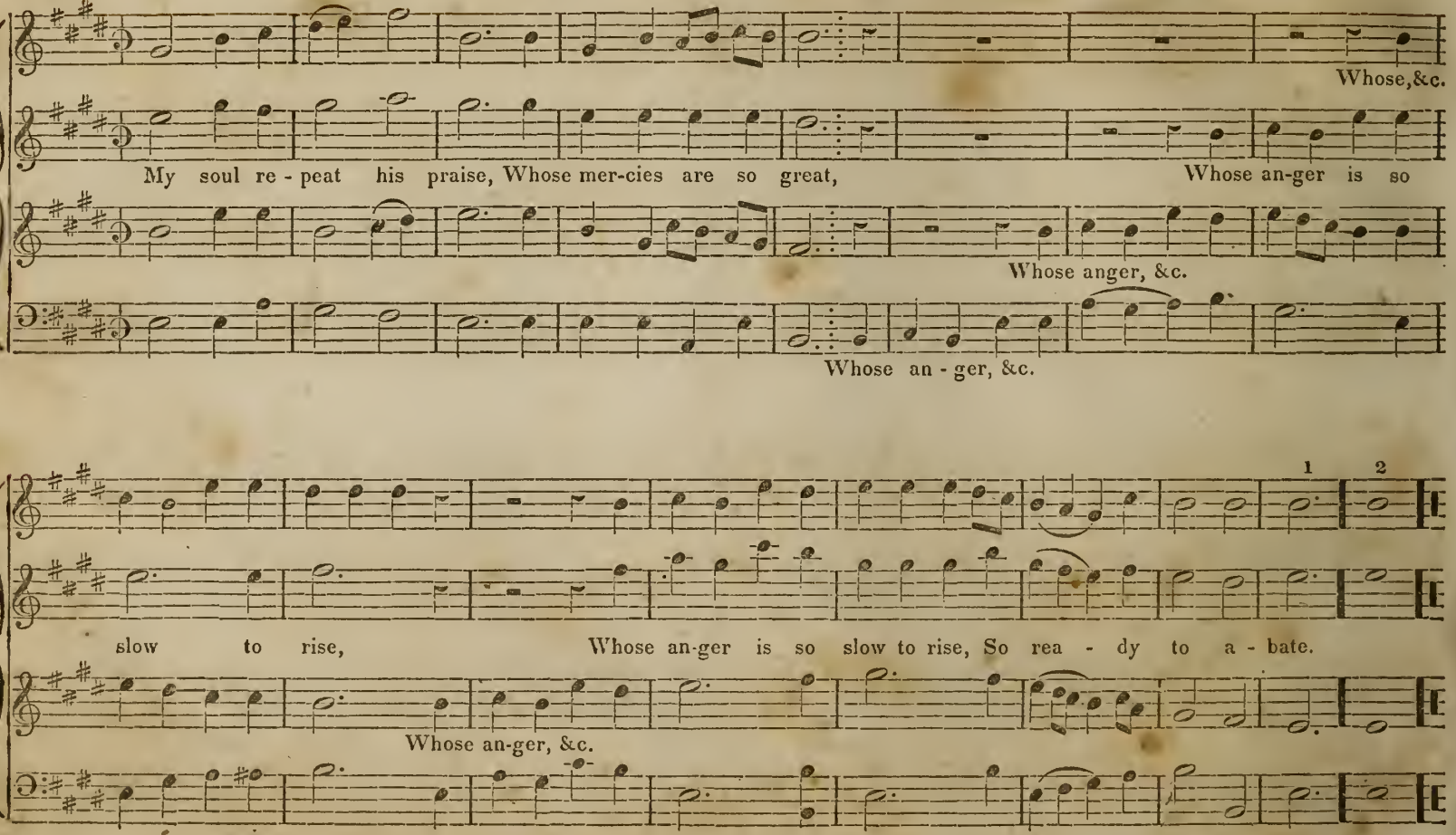

mak'st the sleep - ing bil - lows roll, The roll - - - ing bil - lows sleep, The roll - - ing, &c.

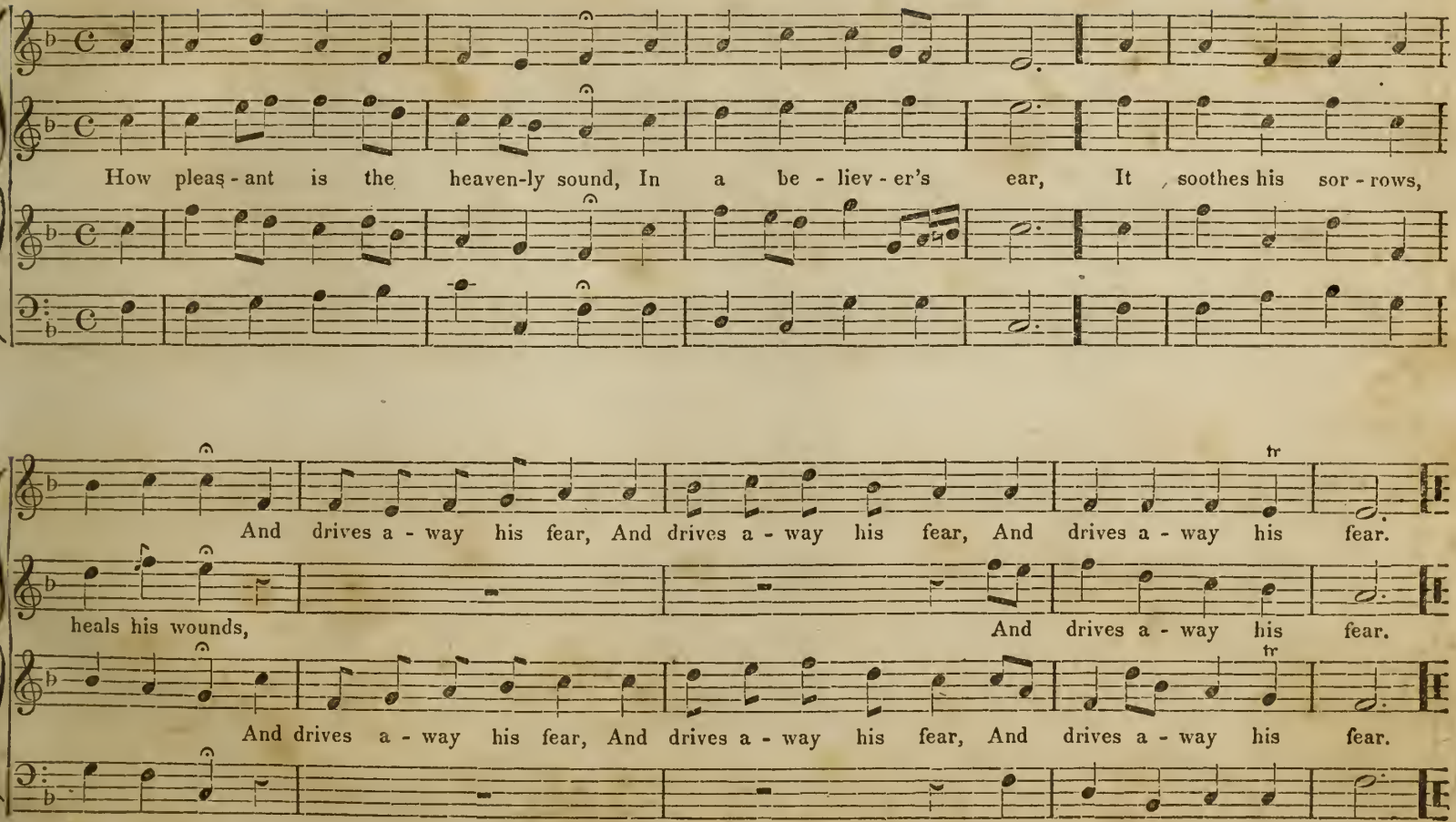
MOUNT EPHRAIM. P. M. (Hy. 20 Wesley.)

W. ARNOLD.



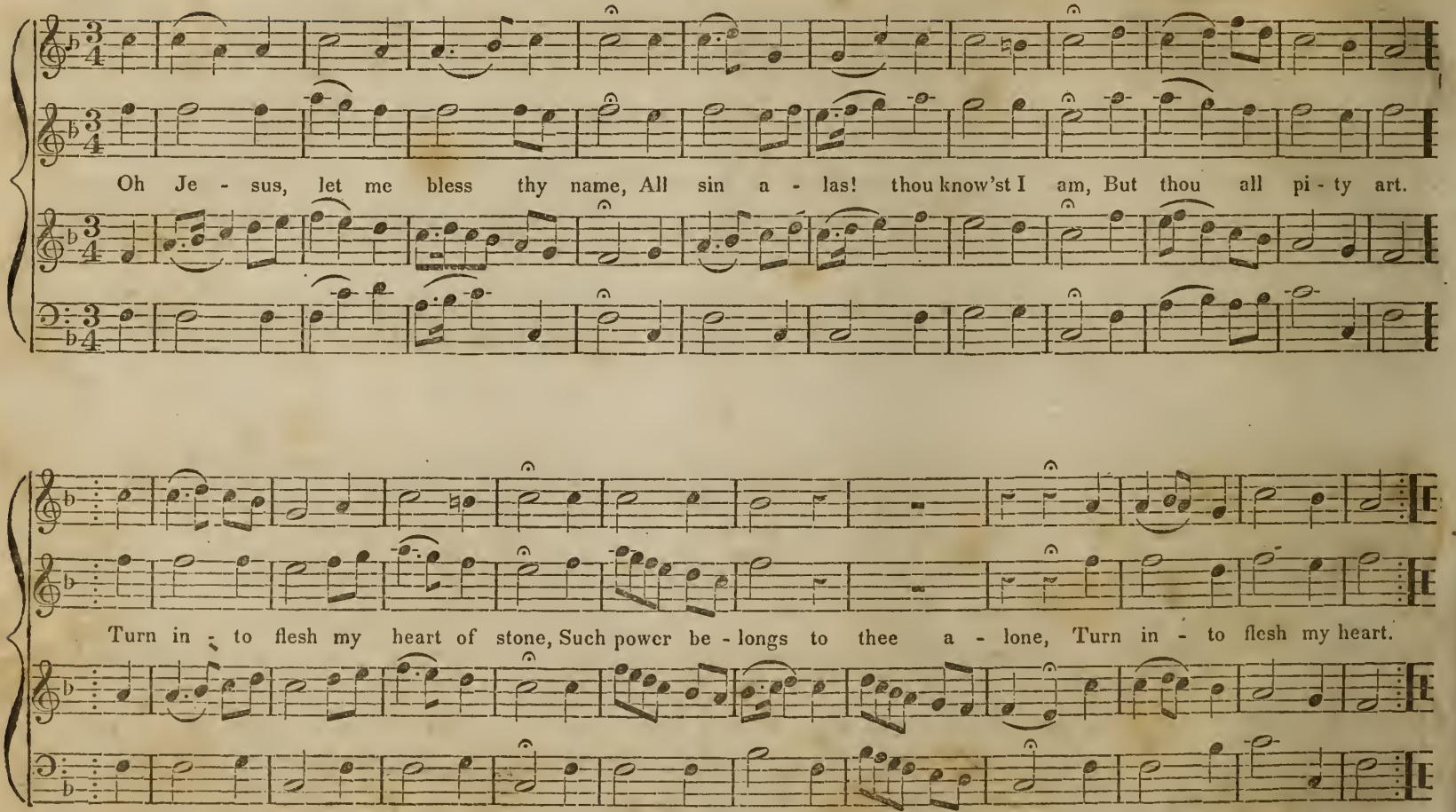

O, let me join yon hap - py throng, Who praise their glo - rious King, Who praise their glo - rious King.
Pia.
p
mf
Which they so sweetly sing, Which, &c.
mf
O, let me mount and swell the song
Which they so sweetly sing.
Trebles.
p
Which they so sweetly sing, &c.
Which they, &c.
mf

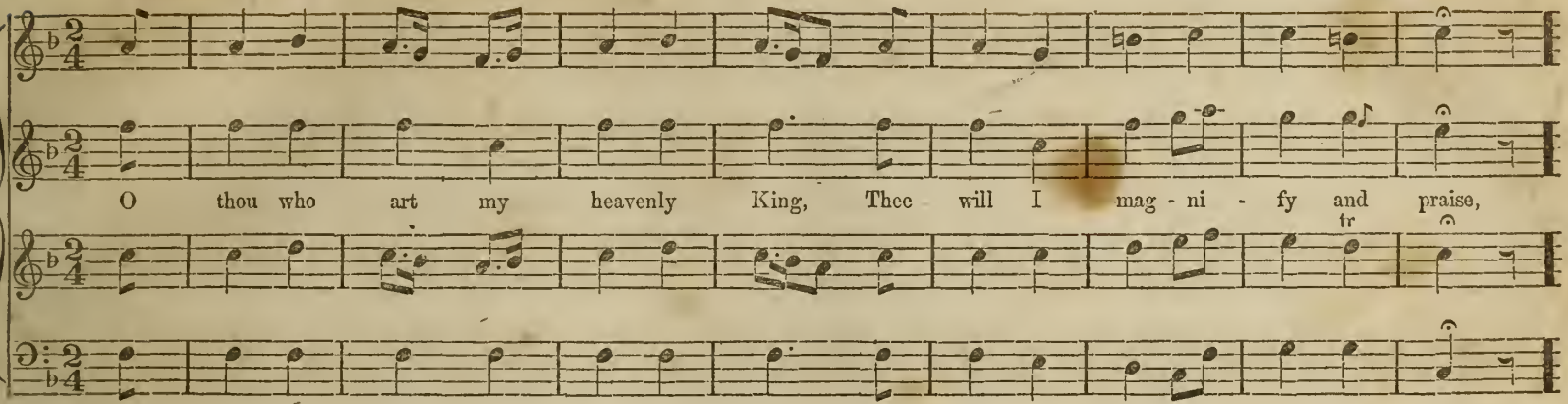

Whose,&c.
My soul re - peat his praise, Whose mer-cies are so great, Whose an-ger is so
Whose anger, &c.
Whose an - ger, &c.
1
2
slow to rise, Whose an-ger is so slow to rise, So rea - dy to a - bate.
Whose an-ger, &c.

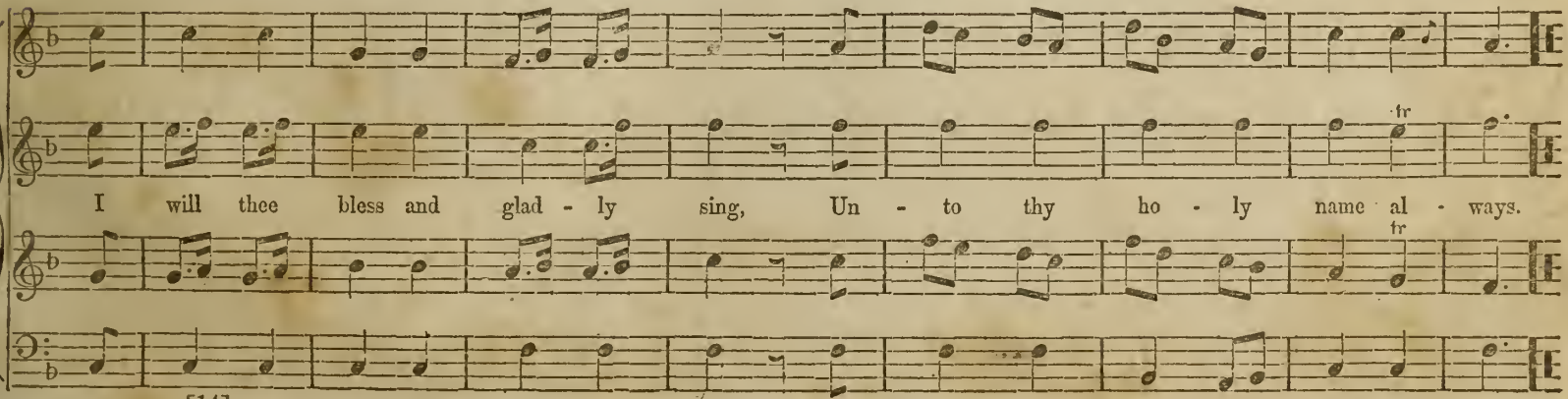

How pleas - ant is the heaven-ly sound, In a be - liev - er's ear, It soothes his sor - rows,
And drives a - way his fear, And drives a - way his fear, And drives a - way his fear.
heals his wounds, And drives a - way his fear.
And drives a - way his fear, And drives a - way his fear, And drives a - way his fear.

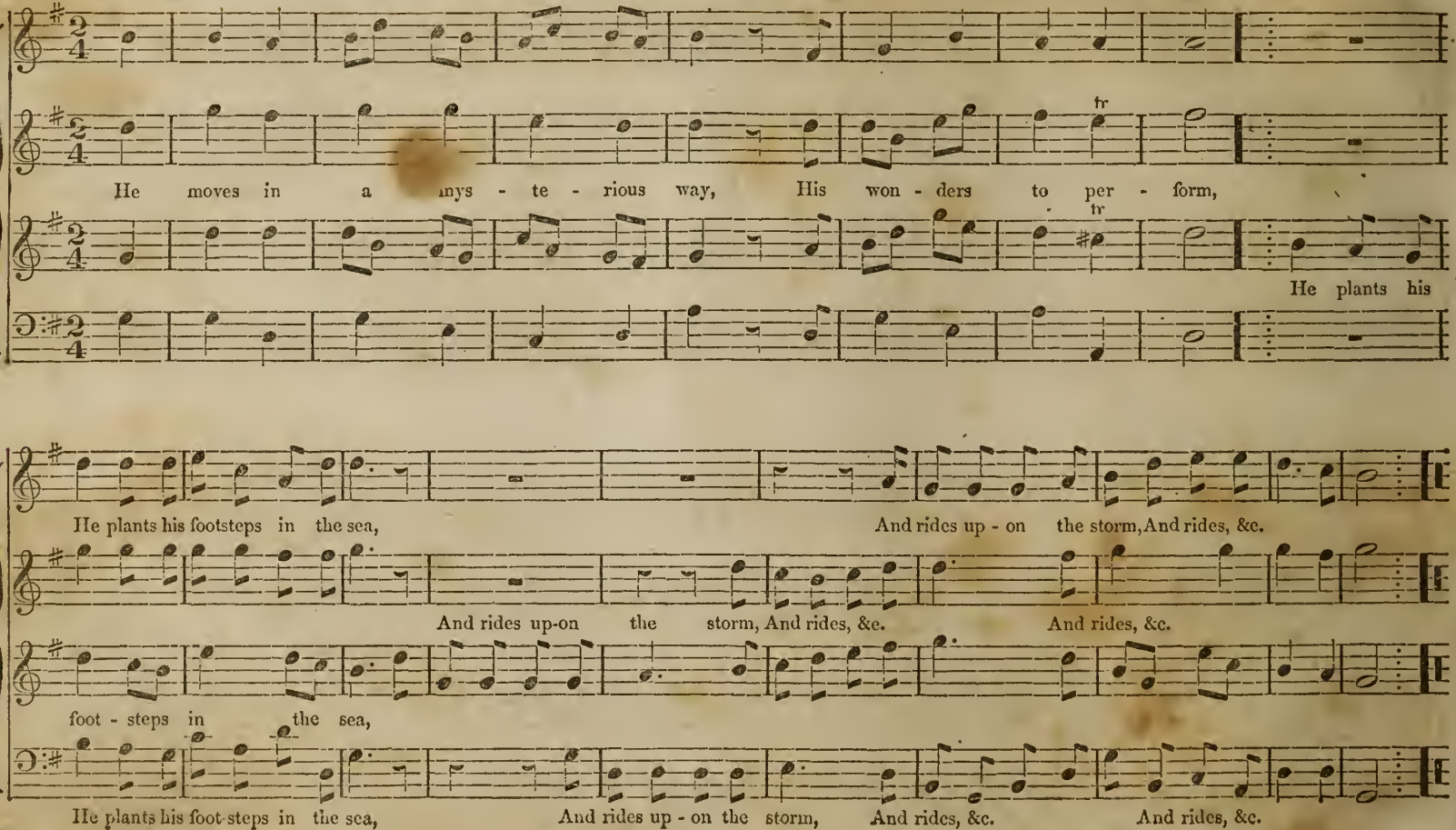
MOUNT HOREB. P. M. (Hy. 139 Wesley.)

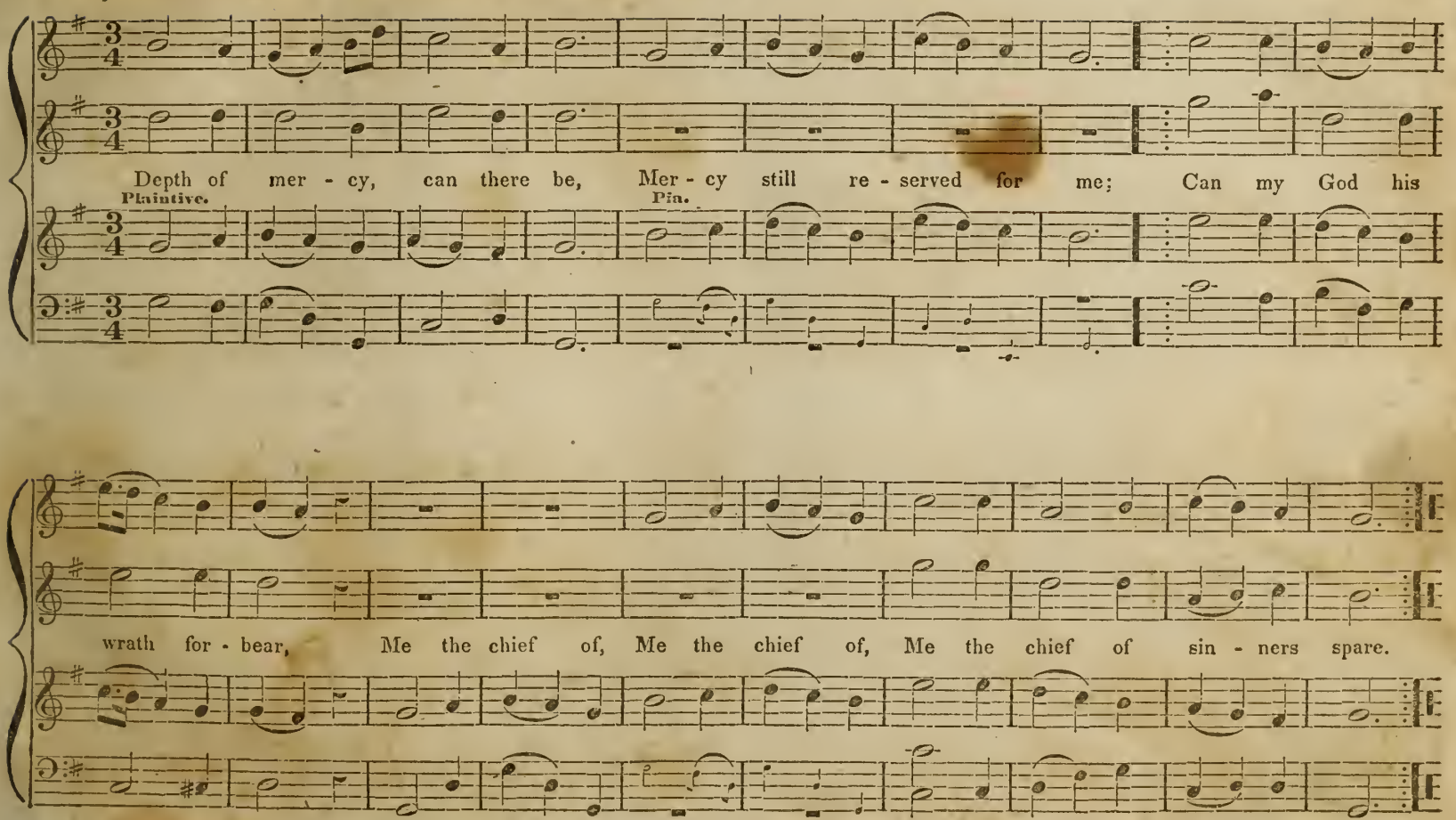
W. ARNOLD.

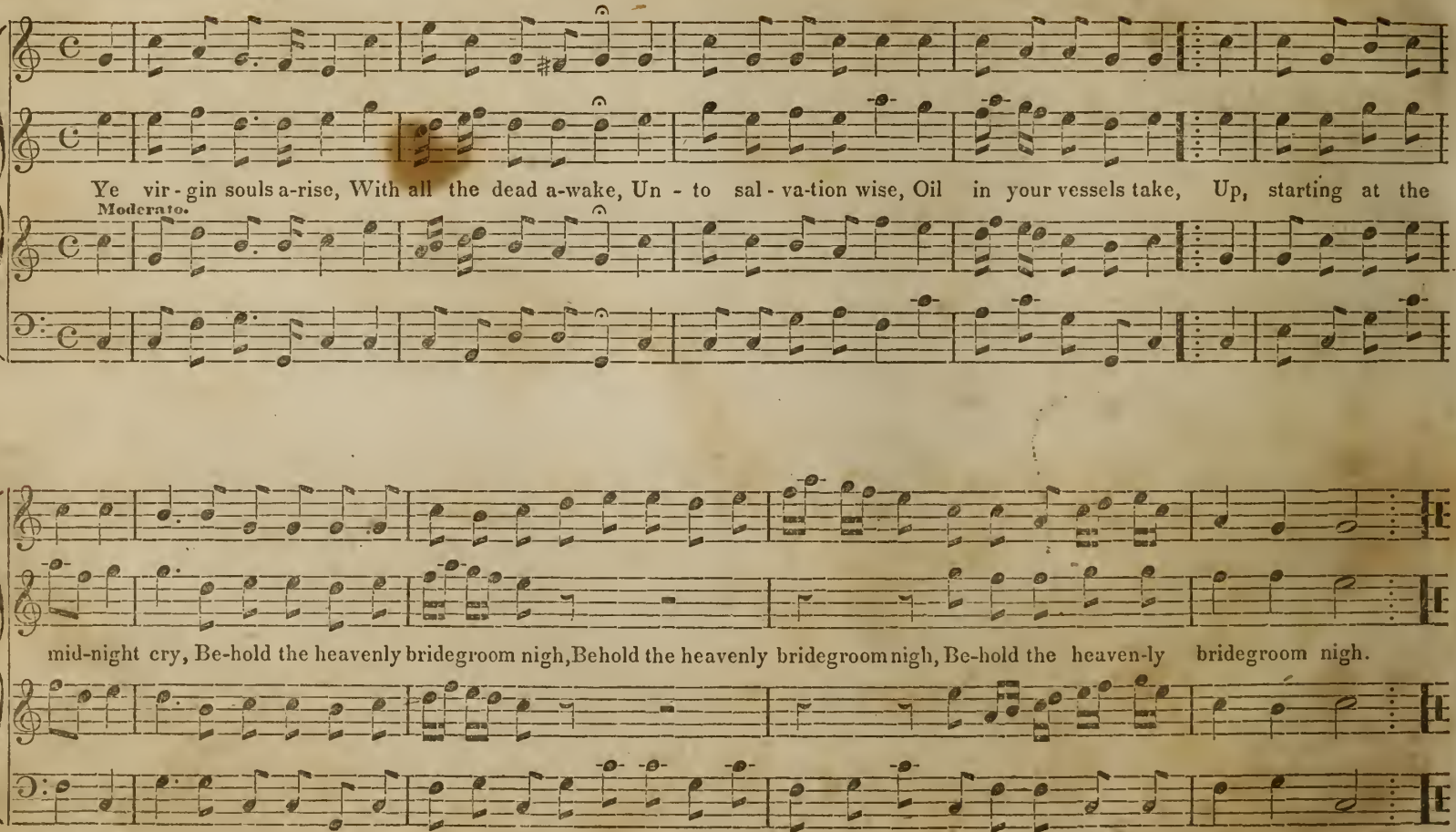


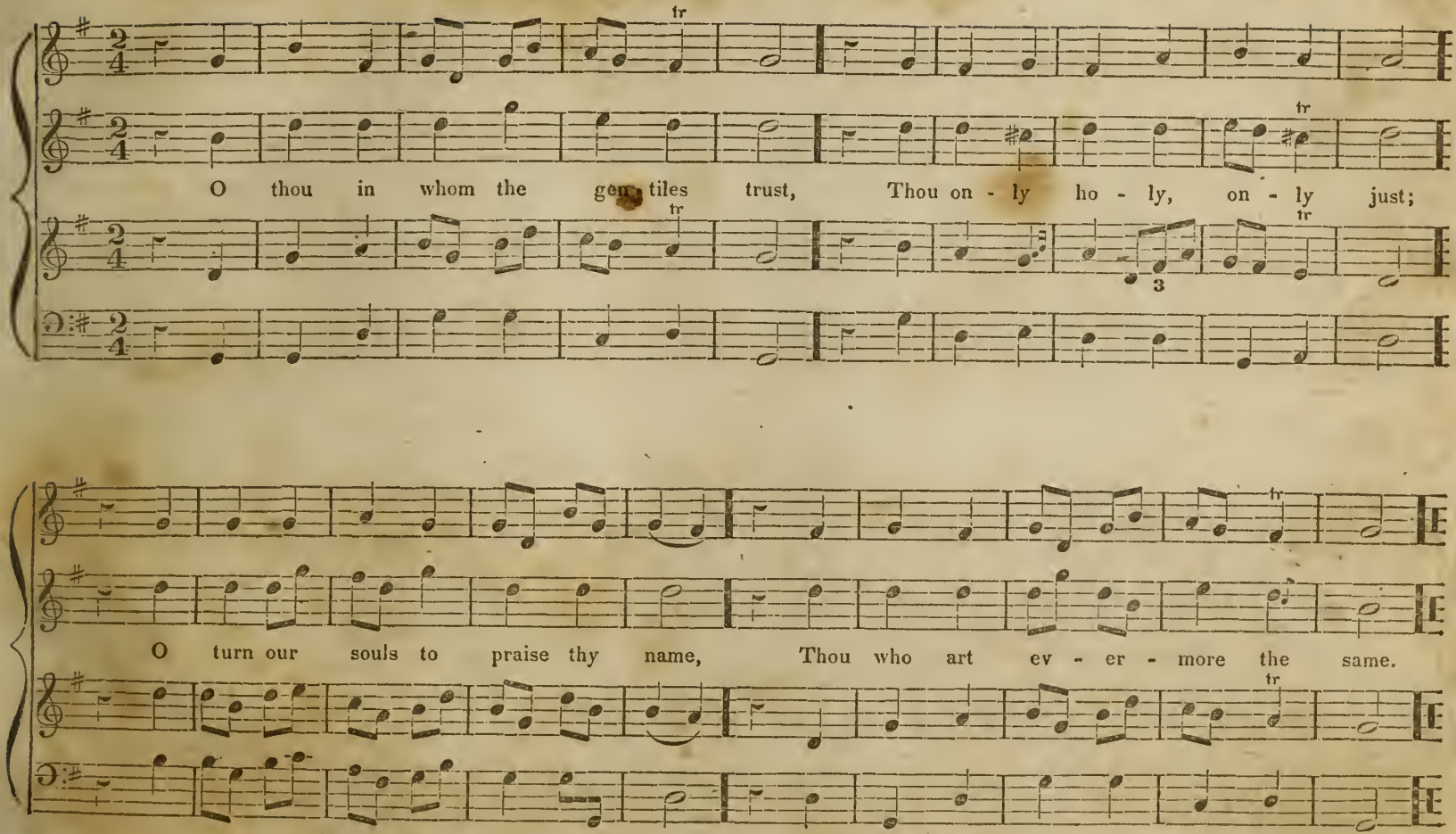

O thou who art my heavenly King, Thee will I mag - ni - fy and praise,
tr


I will thee bless and glad - ly sing, Un - to thy ho - ly name al - ways.
tr
tr


He moves in a mys - te - rious way, His won - ders to per - form,
He plants his
He plants his footsteps in the sea, And rides up - on the storm, And rides, &c.
And rides up-on the storm, And rides, &c. And rides, &c.
foot - steps in the sea,
He plants his foot-steps in the sea, And rides up - on the storm, And rides, &c. And rides, &c.

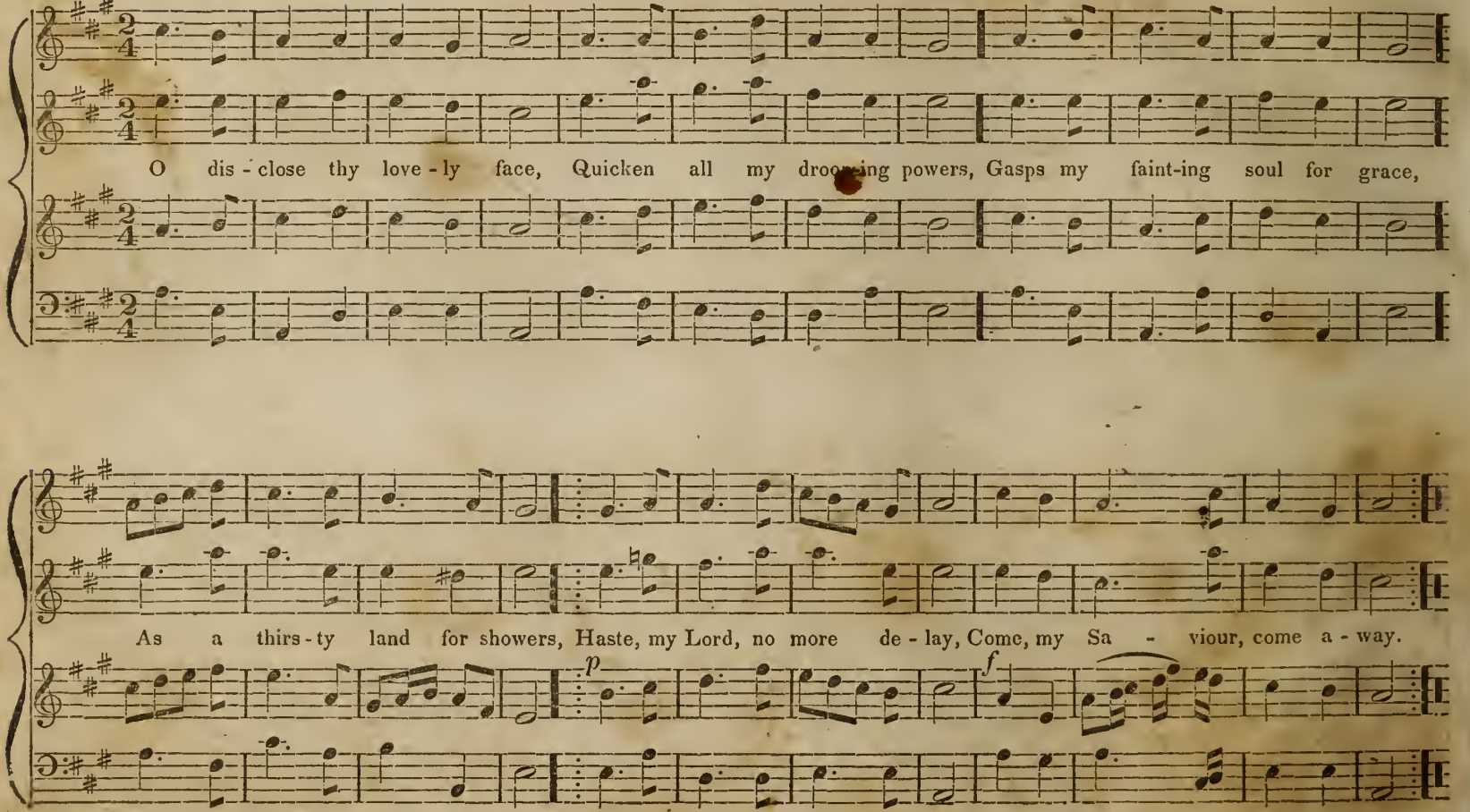

Plaintive.
Pia.
Depth of mer - cy, can there be, Mer - cy still re - served for me; Can my God his
wrath for - bear, Me the chief of, Me the chief of, Me the chief of sin - ners spare.

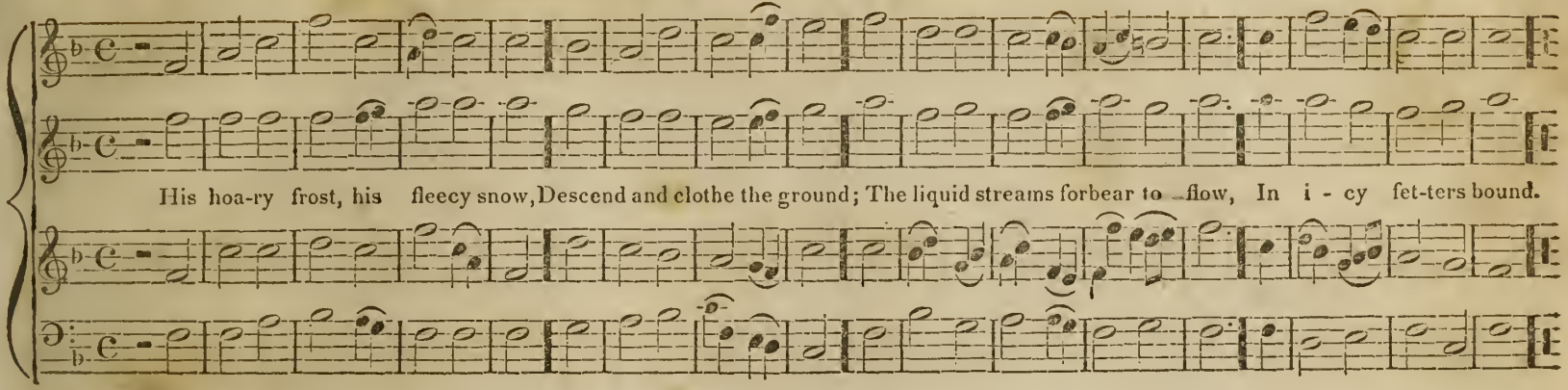

Ye vir - gin souls a-rise, With all the dead a-wake, Un - to sal - va-tion wise, Oil in your vessels take, Up, starting at the
Moderato.
mid-night cry, Be-hold the heavenly bridegroom nigh, Behold the heavenly bridegroom nigh, Be-hold the heaven-ly bridegroom nigh.


O thou in whom the gen - tiles trust, Thou on - ly ho - ly, on - ly just;
O turn our souls to praise thy name, Thou who art ev - er - more the same.

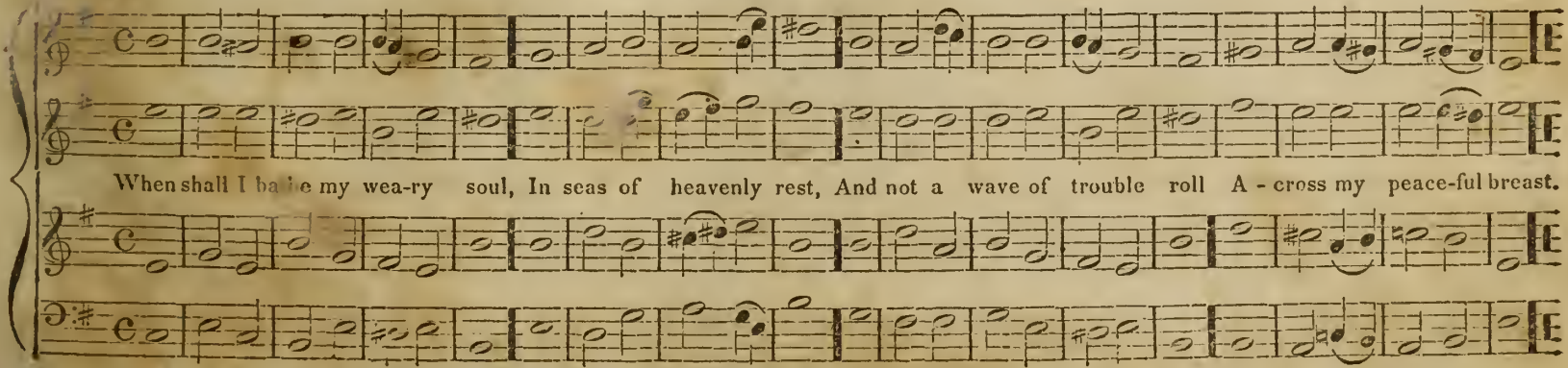
BENJAMIN. P. M. (Hy. 150 Wesley.)

W. ARNOLD.



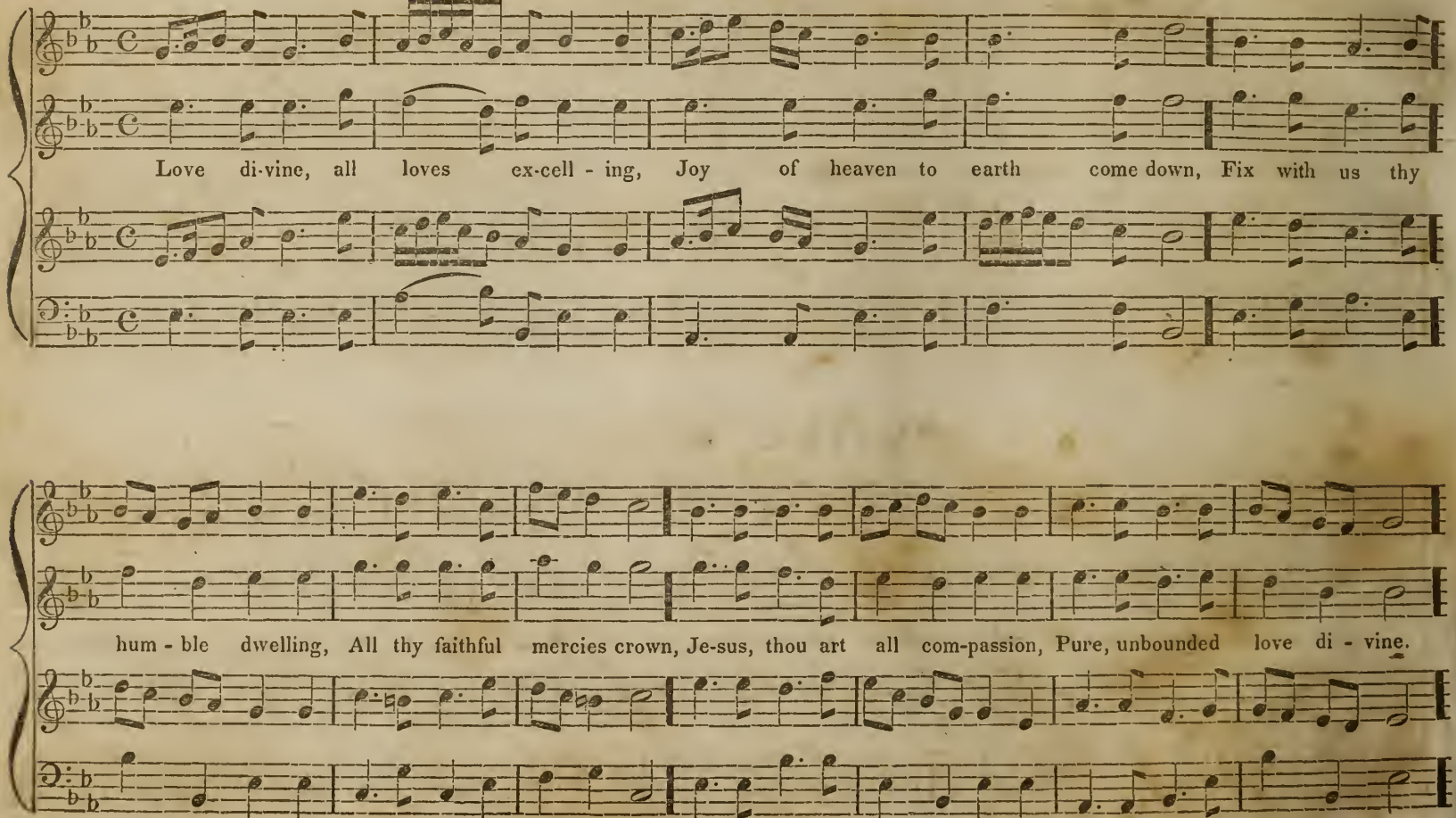

His hoa-ry frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In i - cy fet-ters bound.

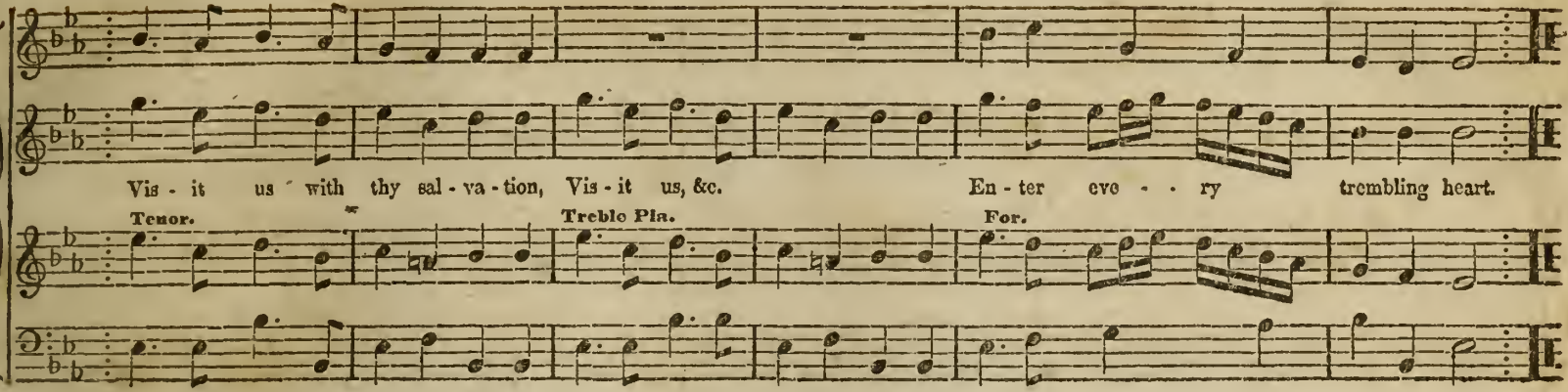
MARTYRS. C. M.


When shall I bathe my wea-ry soul, In seas of heavenly rest, And not a wave of trouble roll A - cross my peace-ful breast.

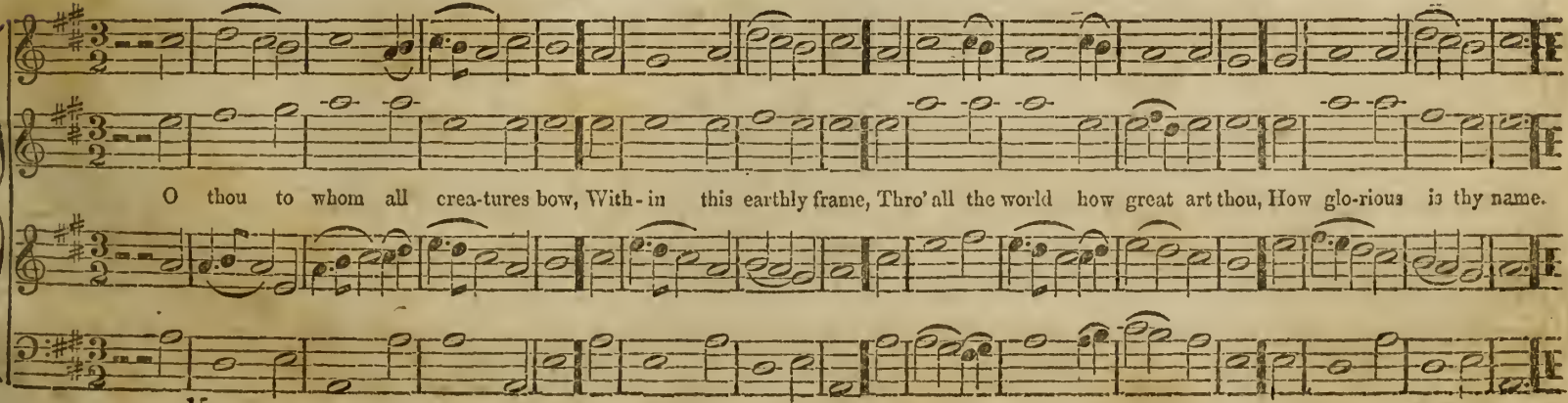
ASHER. P. M. 8 & 7. (Hy. 374 W.)

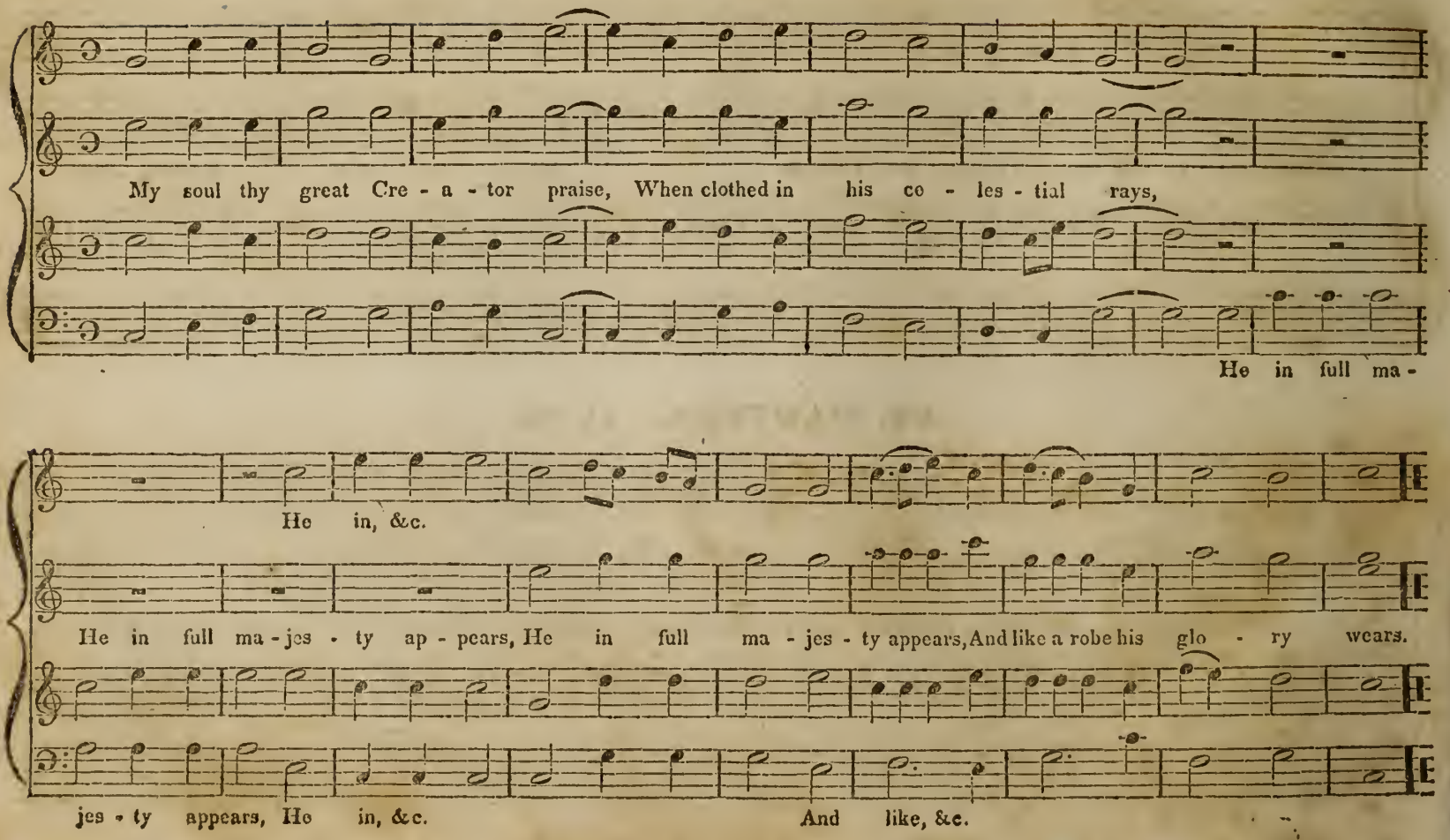
W. ARNOLD.

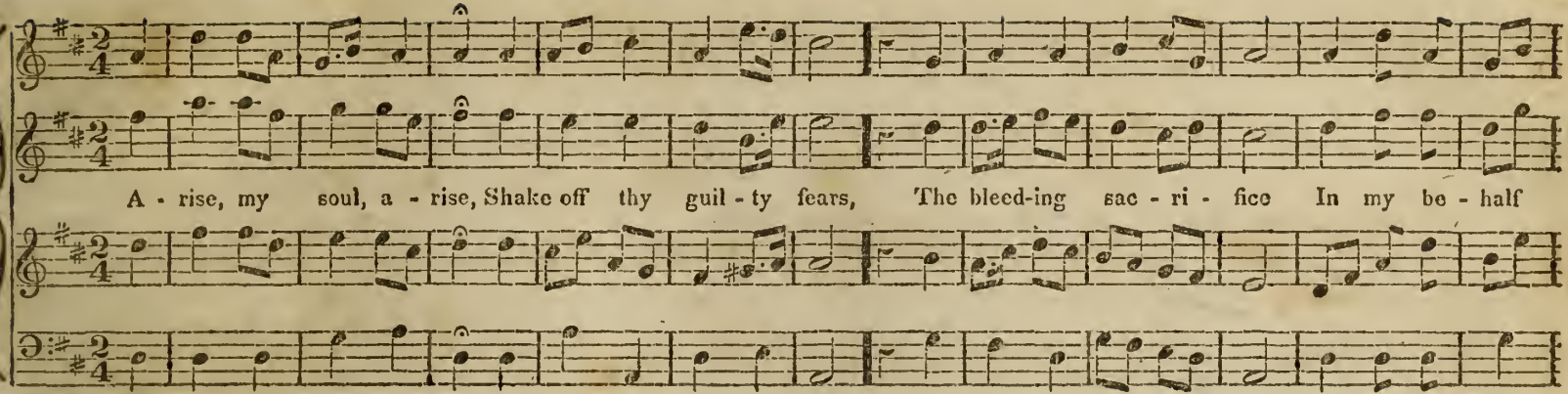


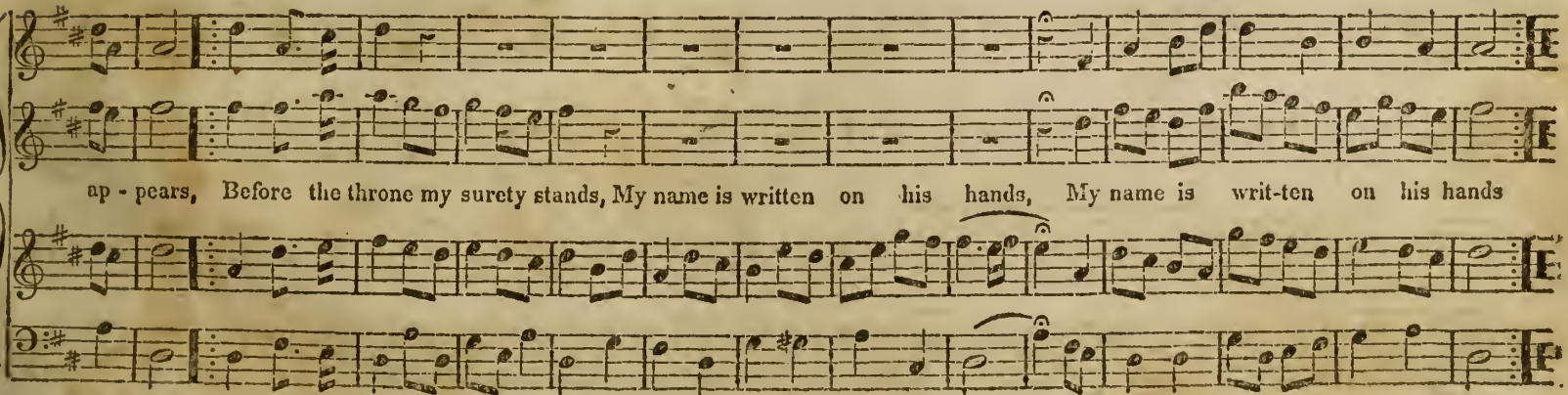


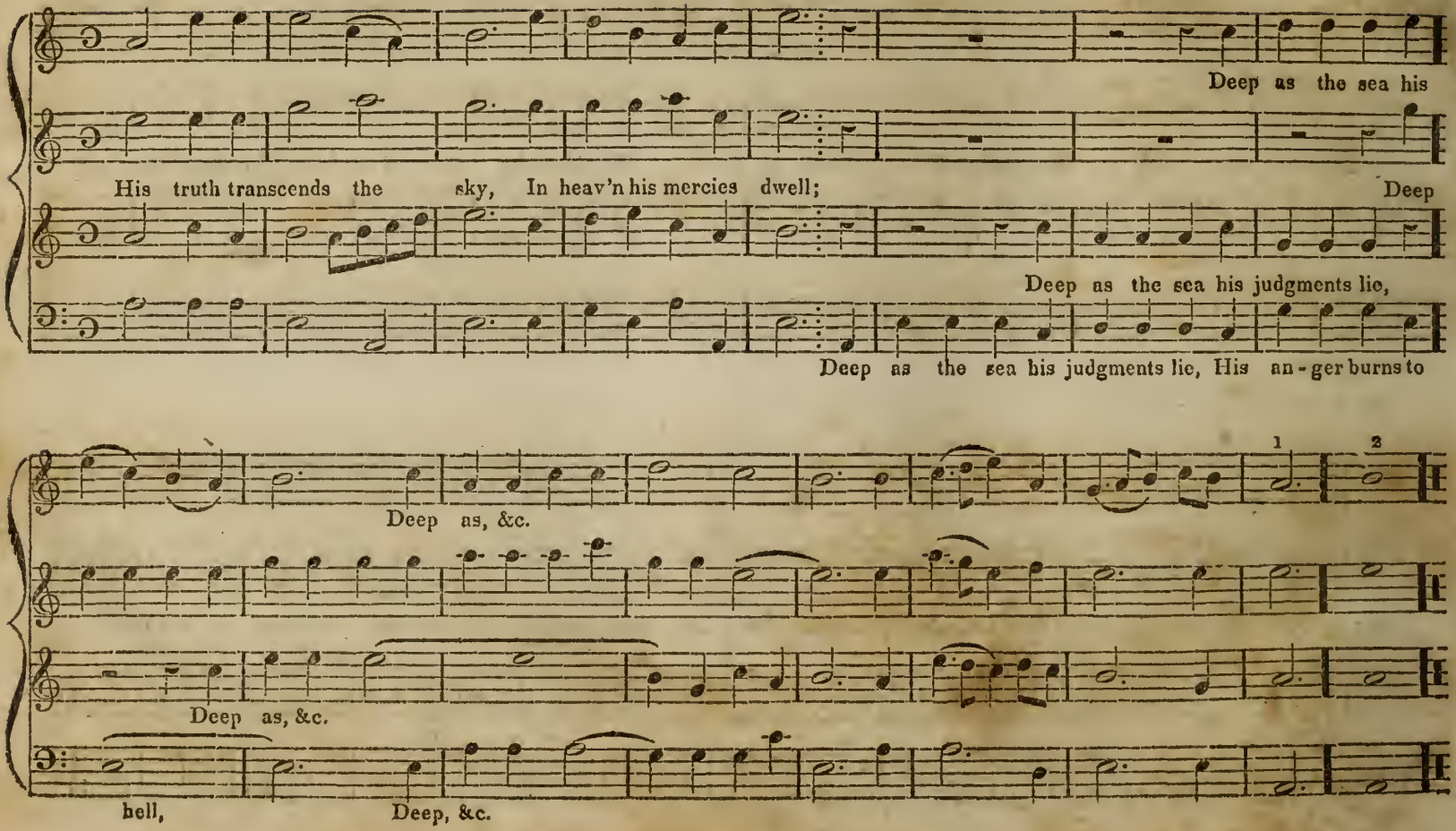
ST. MARTIN'S. C. M.

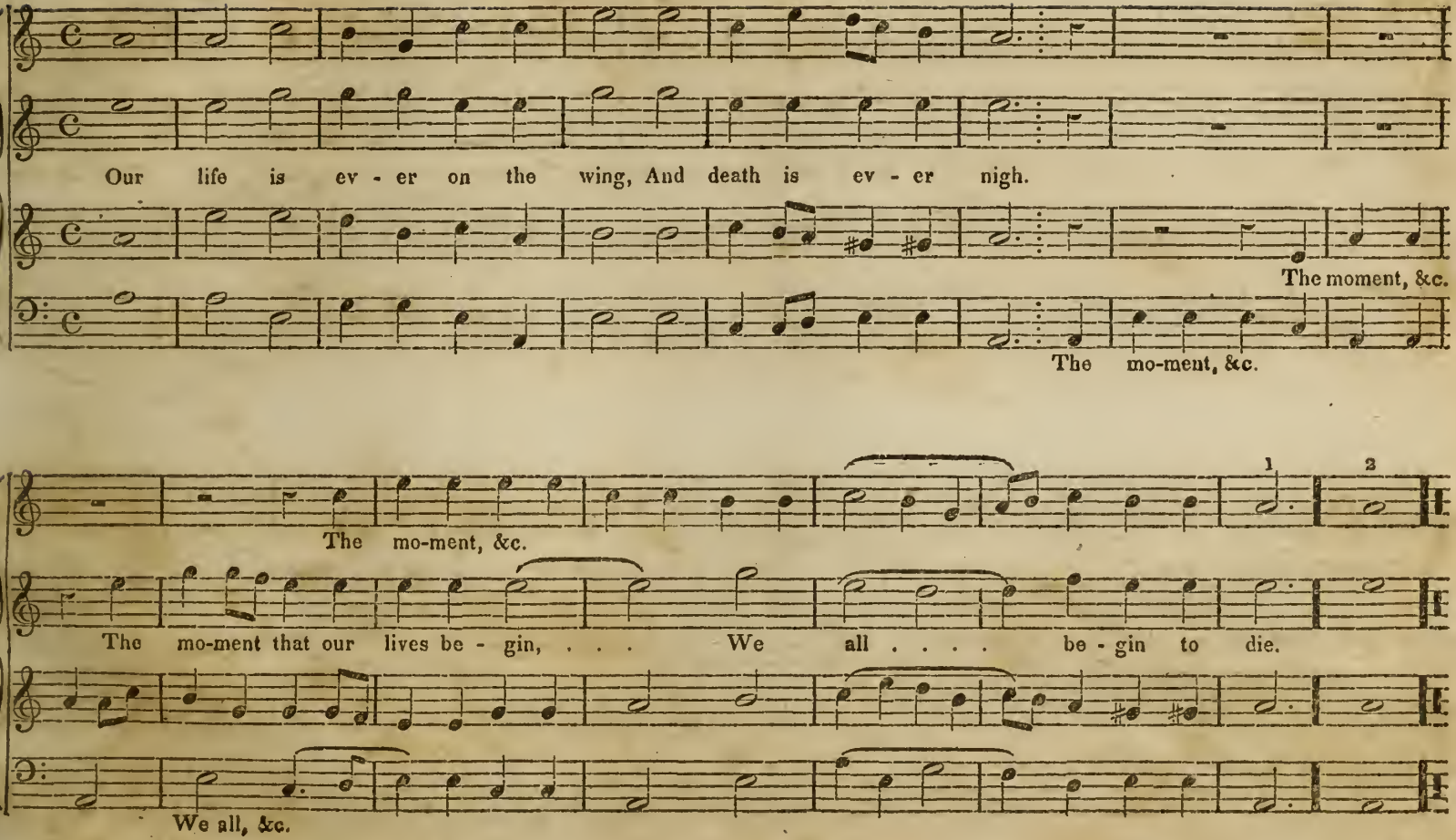



My soul thy great Cre - a - tor praise, When clothed in his co - les - tial rays,
He in full ma -
He in, &c.
He in full ma - jes - ty ap - pears, He in full ma - jes - ty appears, And like a robe his glo - ry wears.
jes - ty appears, He in, &c.
And like, &c.

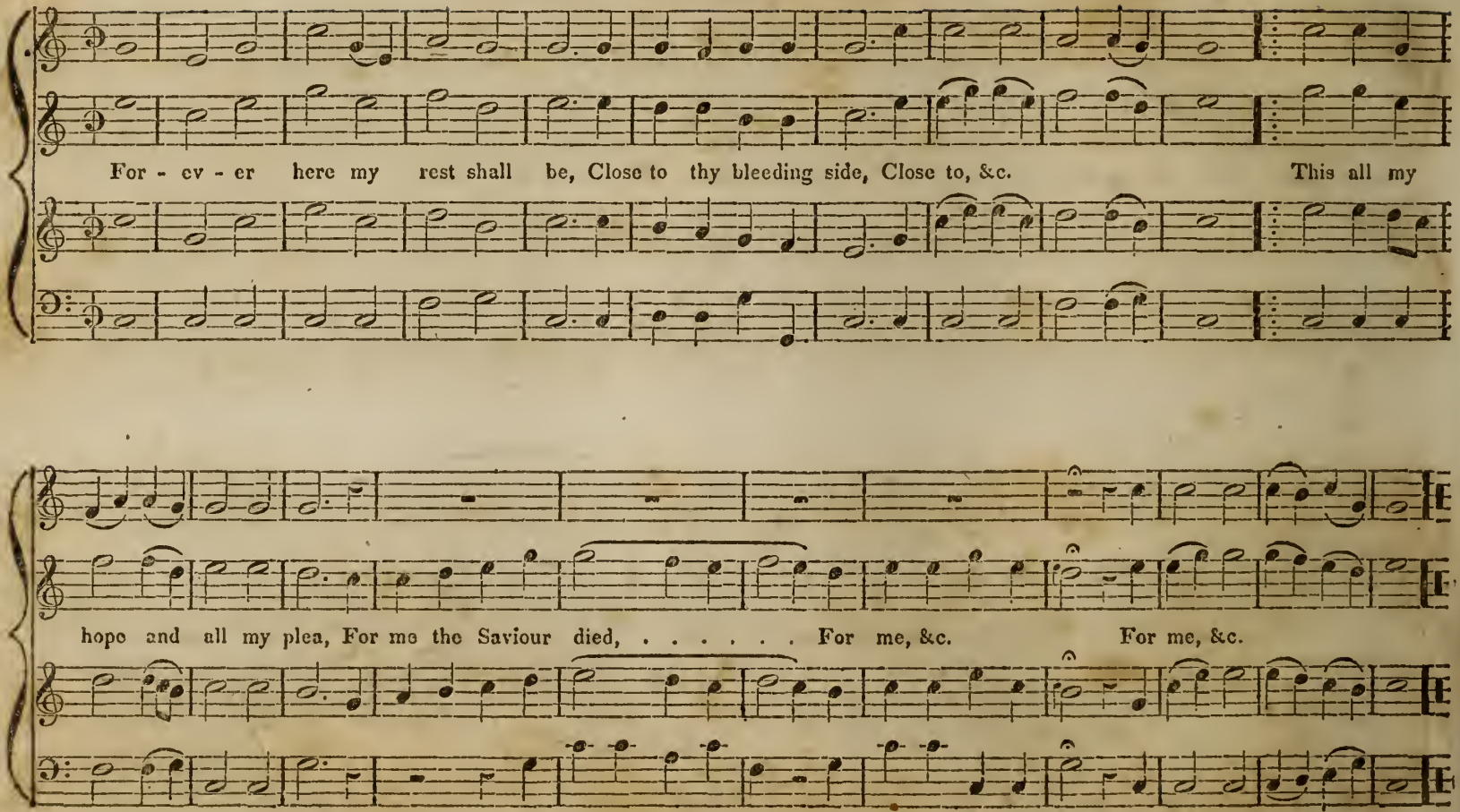

A - rise, my soul, a - rise, Shake off thy guil - ty fears, The bleed-ing sac - ri - fice In my be - half

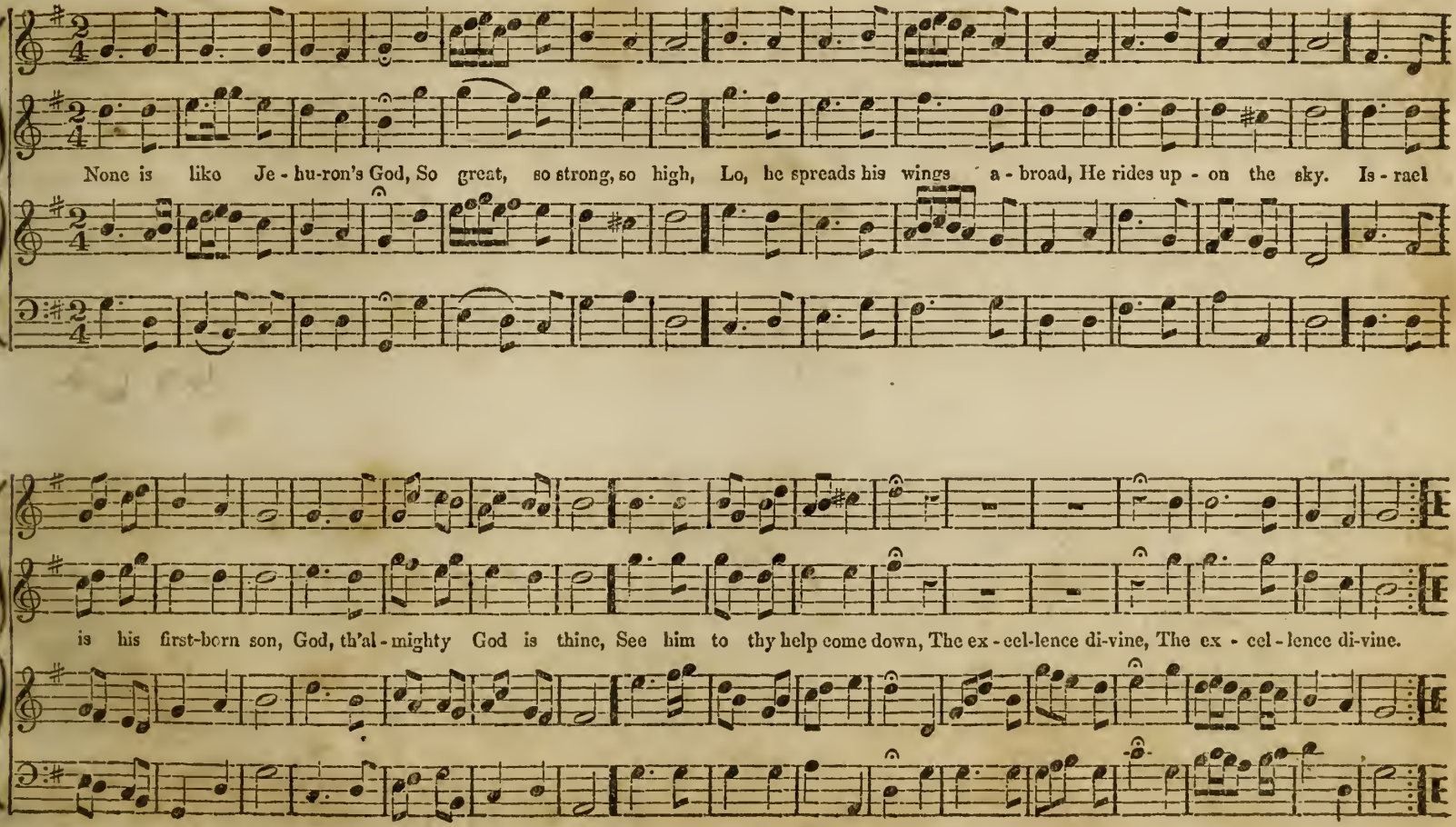

ap - pears, Before the throne my surety stands, My name is written on his hands, My name is writ-ten on his hands


Deep as the sea his
His truth transcends the sky, In heav'n his mercies dwell;
Deep
Deep as the sea his judgments lie,
Deep as the sea his judgments lie, His an-ger burns to
1
2
Deep as, &c.
Deep as, &c.
hell,
Deep, &c.

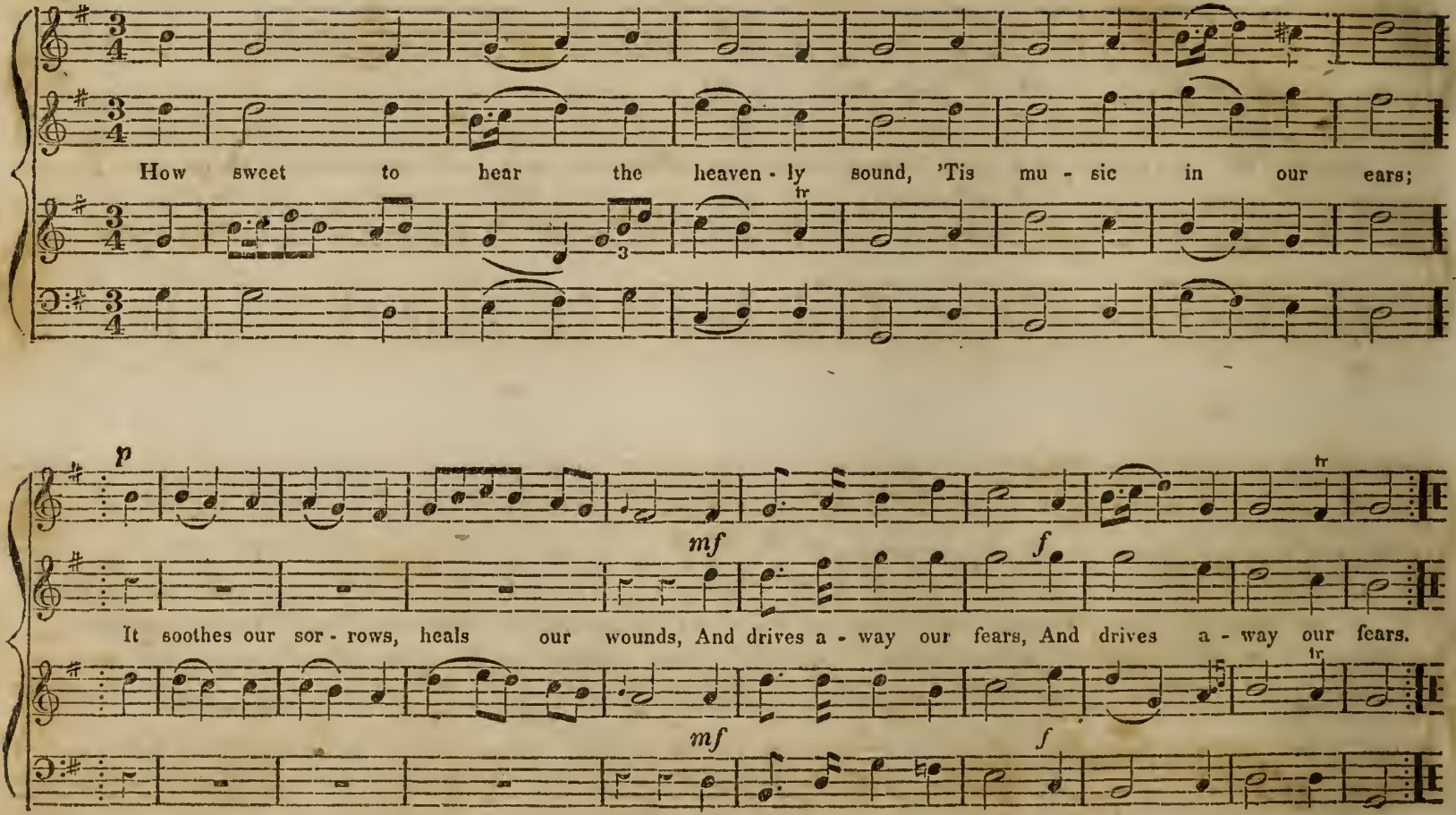

Our life is ev - er on the wing, And death is ev - er nigh.
The moment, &c.
The mo-ment, &c.
The mo-ment, &c.
1
2
The mo-ment that our lives be - gin, . . . We all . . . . be - gin to die.
We all, &c.

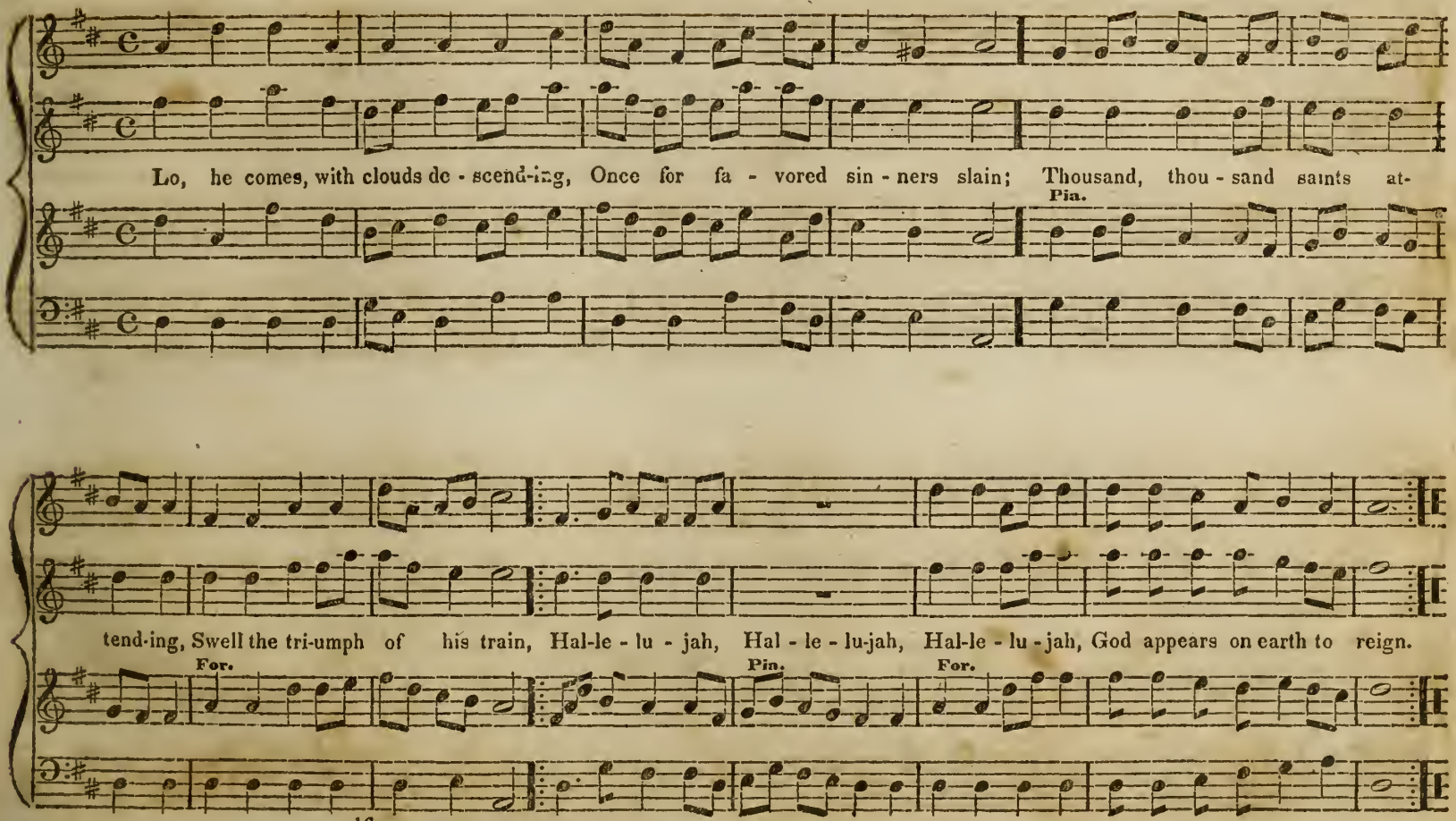
GABRIEL. C. M.

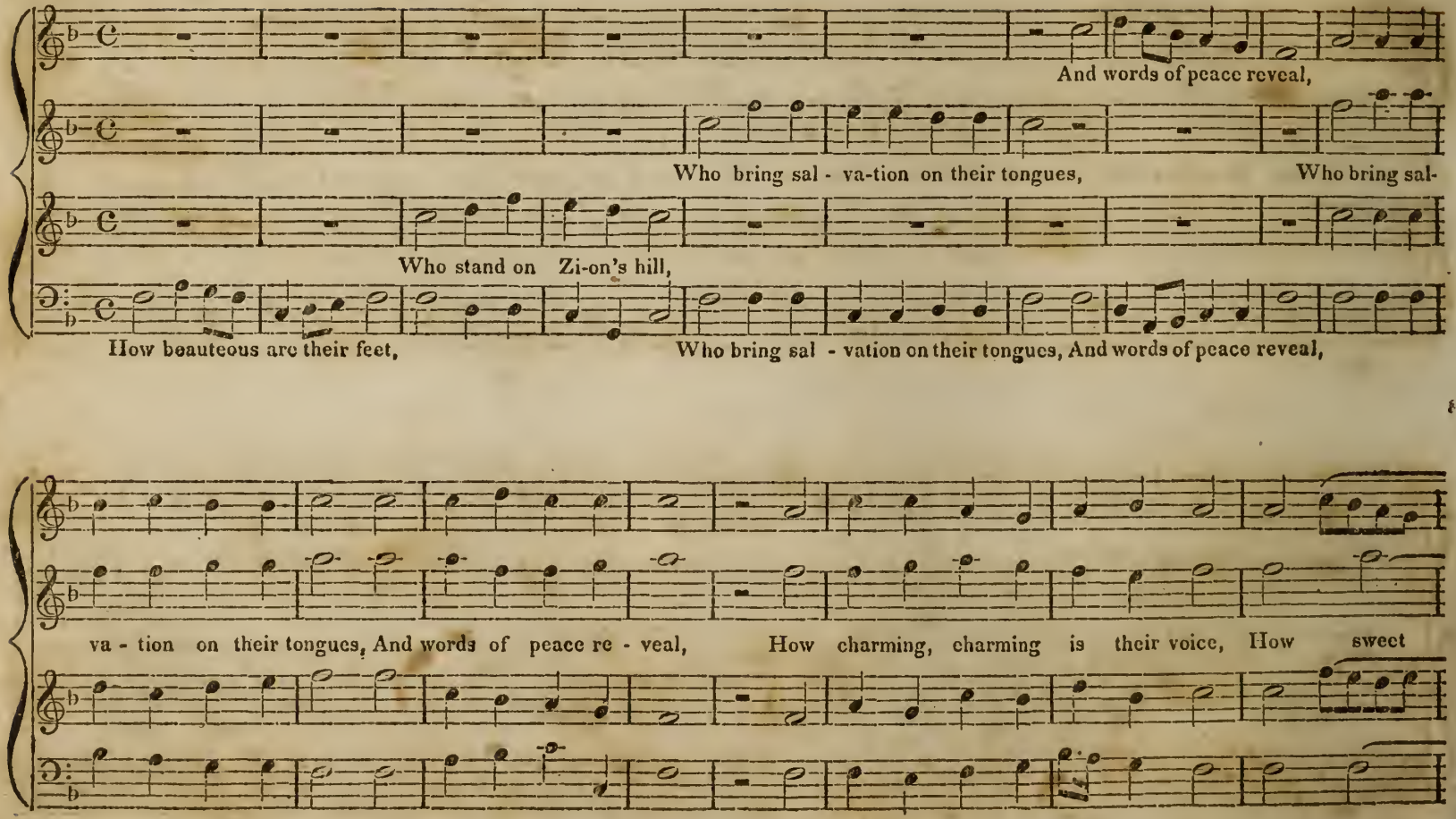

For - ev - er here my rest shall be, Close to thy bleeding side, Close to, &c. This all my
hope and all my plea, For me the Saviour died, ... For me, &c. For me, &c.

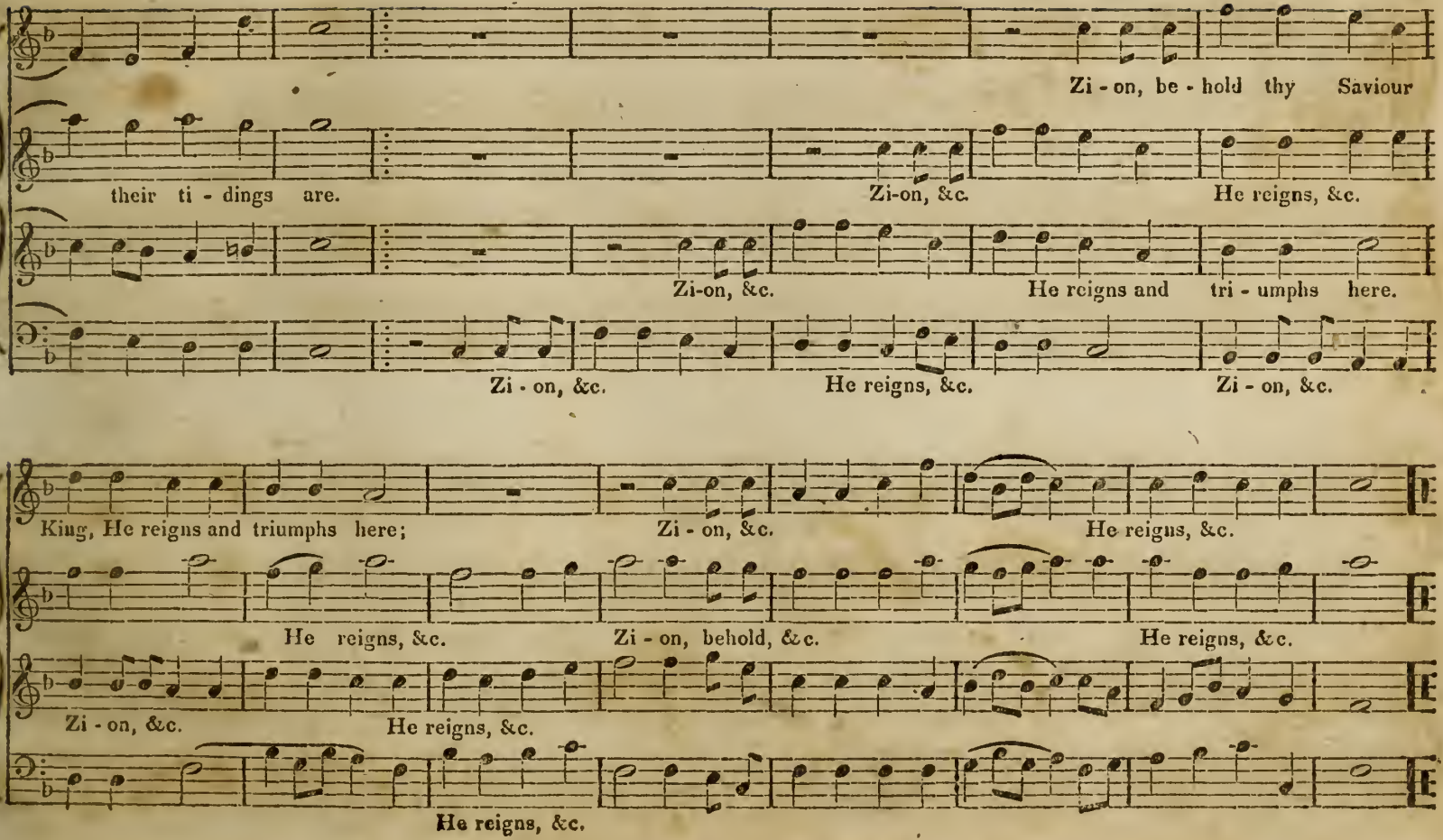

None is like Je - hu-ron's God, So great, so strong, so high, Lo, he spreads his wings a - broad, He rides up - on the sky. Is - rael
is his first-born son, God, th'al - mighty God is thine, See him to thy help come down, The ex - cel-lence di-vine, The ex - cel - lence di-vine.

PICKERING. C. M.

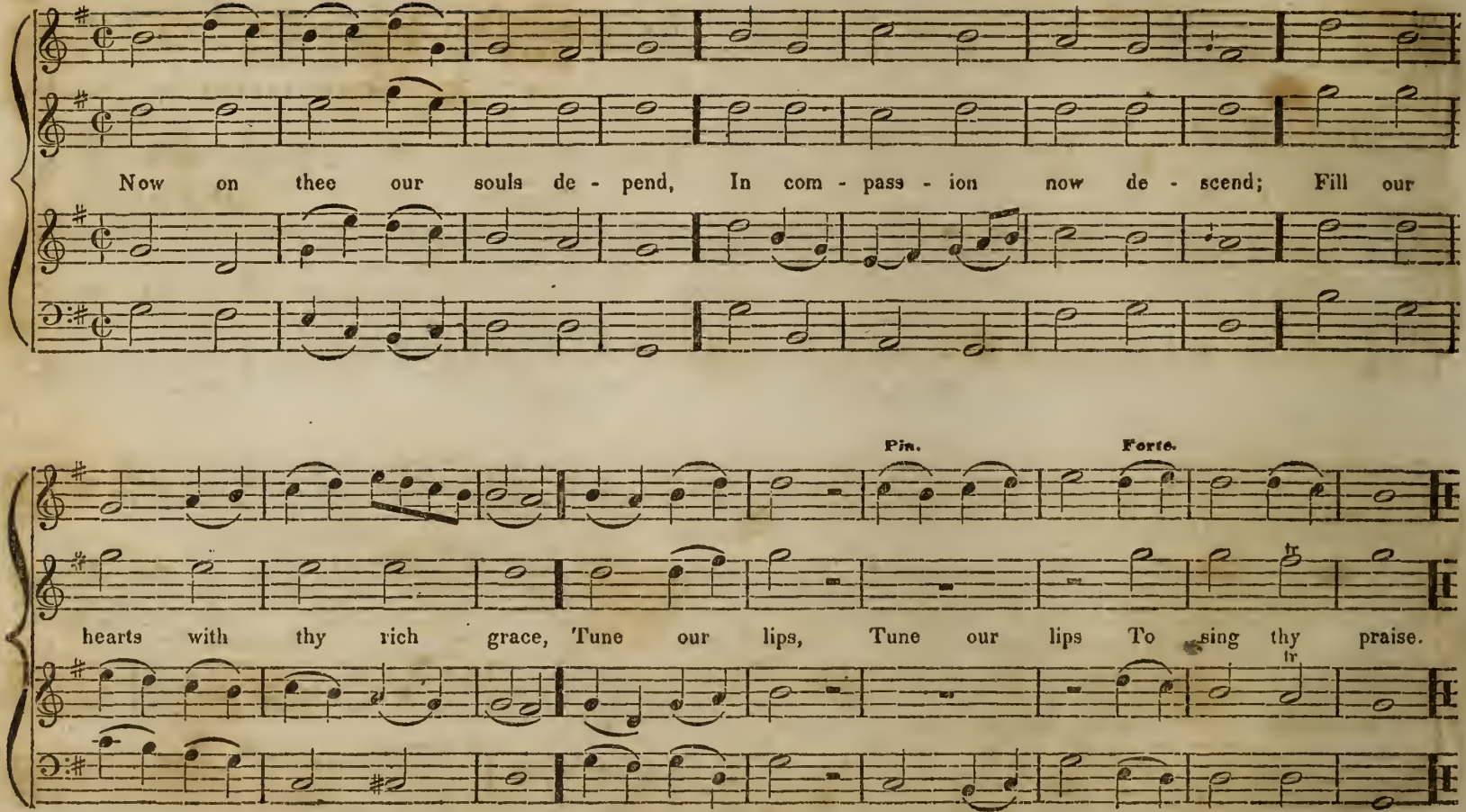


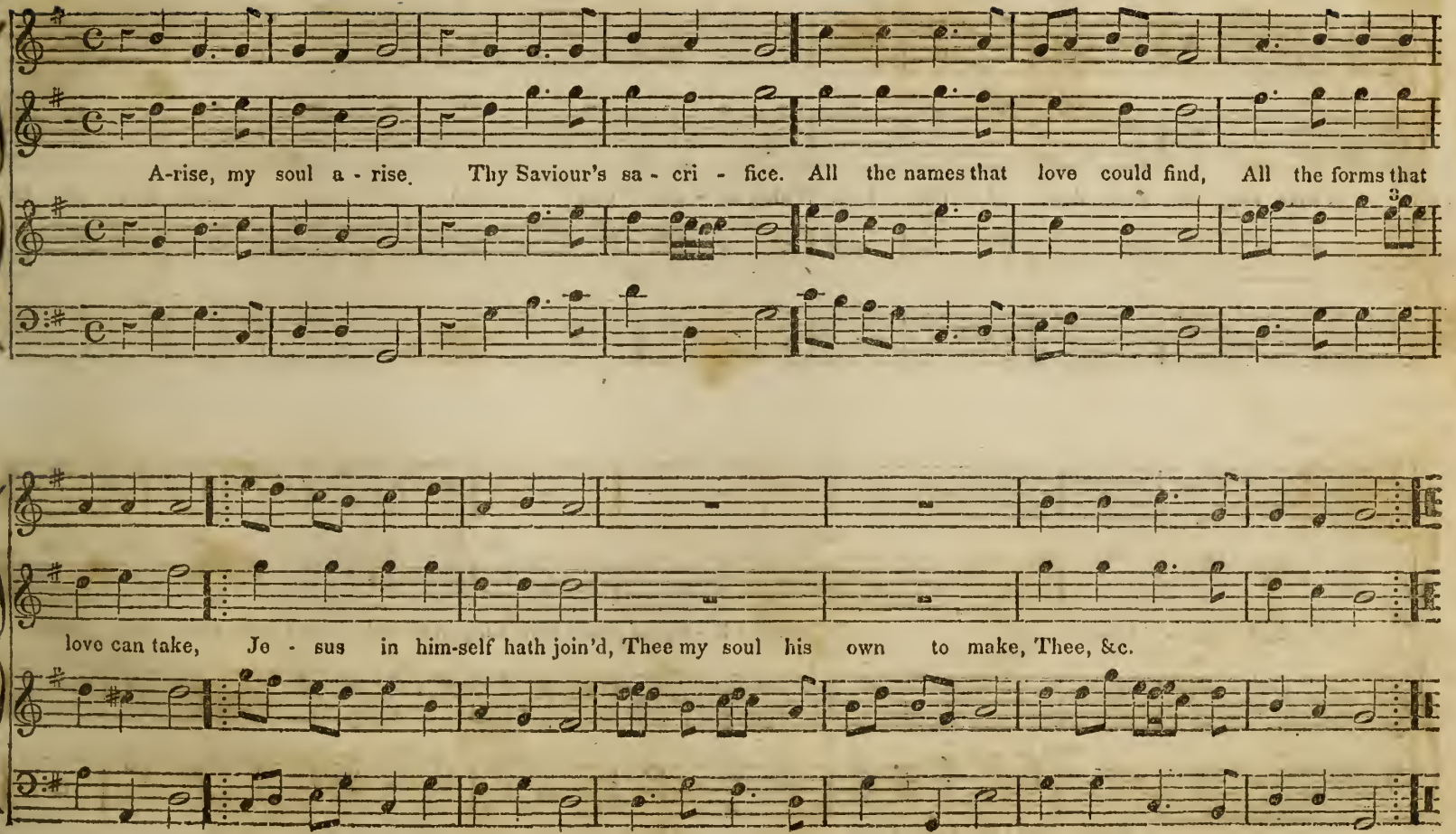

Lo, he comes, with clouds de - scend-ing, Once for fa - vored sin - ners slain; Thousand, thou - sand saints at-
Pia.
tend-ing, Swell the tri-umph of his train, Hal-le - lu - jah, Hal - le - lu-jah, Hal-le - lu - jah, God appears on earth to reign.
For.
Pia.
For.


And words of peace reveal,
Who bring sal - va-tion on their tongues, Who bring sal-
Who stand on Zi-on's hill,
How beauteous are their feet, Who bring sal - vation on their tongues, And words of peace reveal,
va - tion on their tongues, And words of peace re - veal, How charming, charming is their voice, How sweet

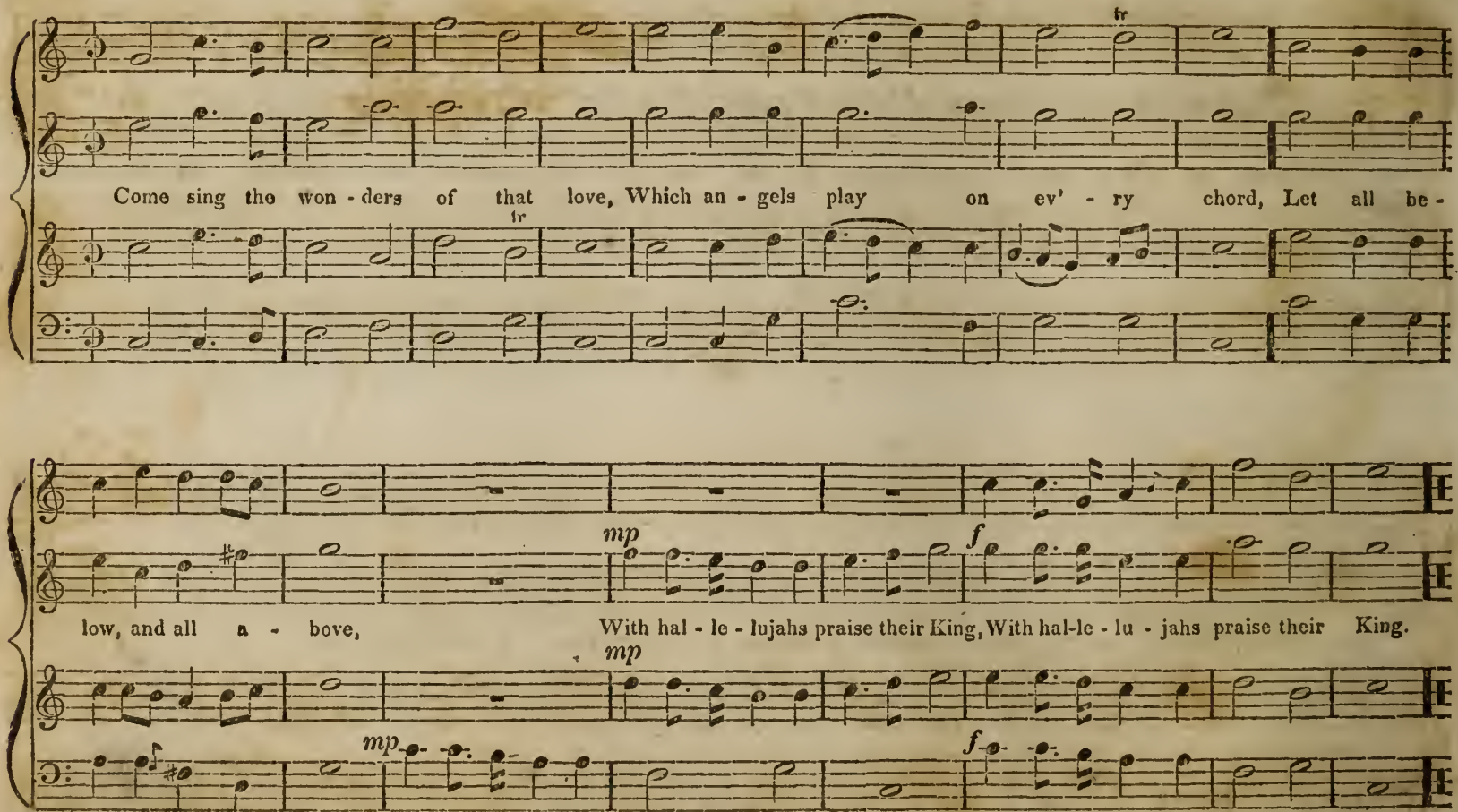

Zi - on, be - hold thy Saviour
their ti - dings are.
Zi-on, &c.
He reigns, &c.
Zi-on, &c.
He reigns and tri - umphs here.
Zi - on, &c.
He reigns, &c.
Zi - on, &c.
King, He reigns and triumphs here;
Zi - on, &c.
He reigns, &c.
He reigns, &c.
Zi - on, behold, &c.
He reigns, &c.
Zi - on, &c.
He reigns, &c.
He reigns, &c.

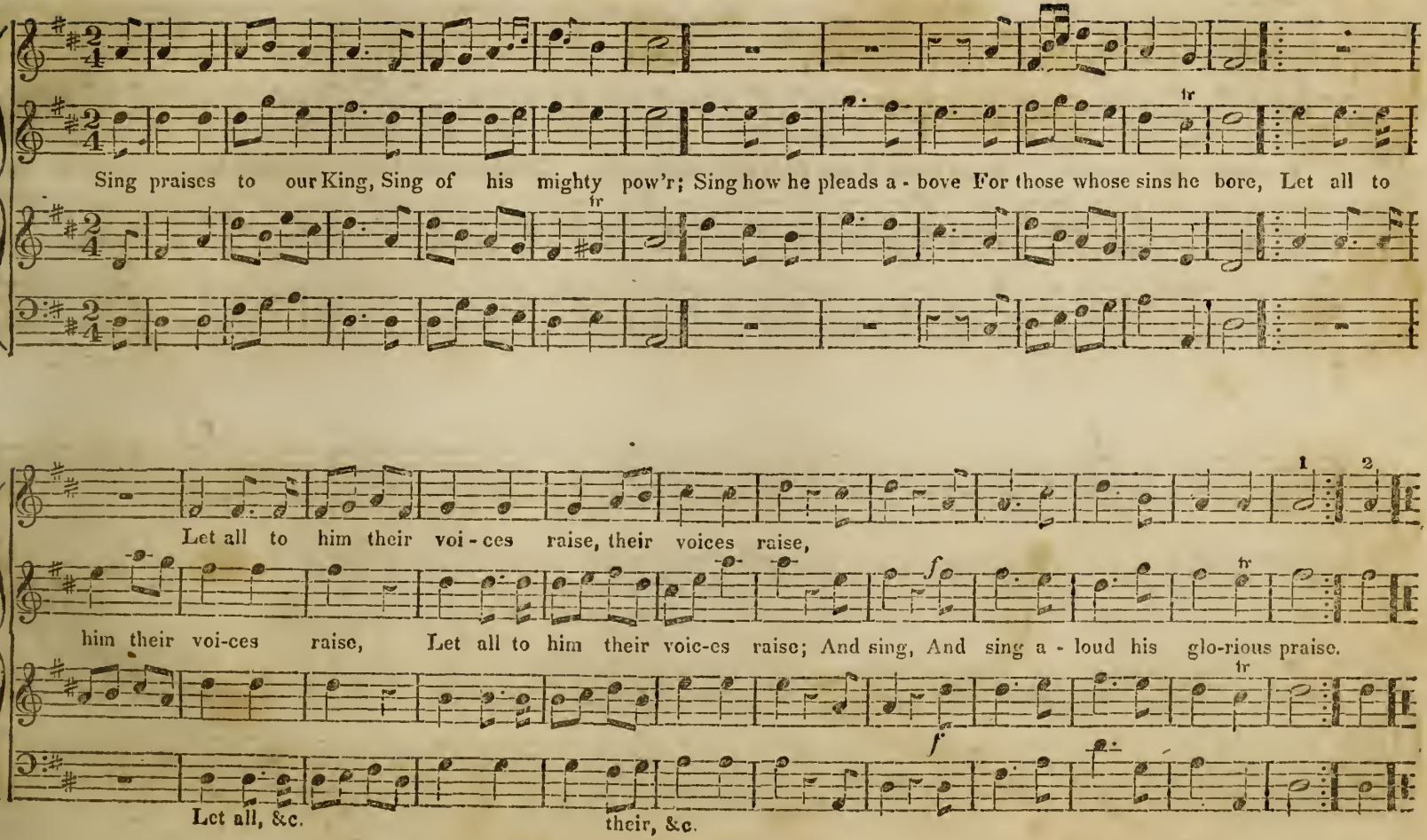
ASHBURN. P. M. 7s.



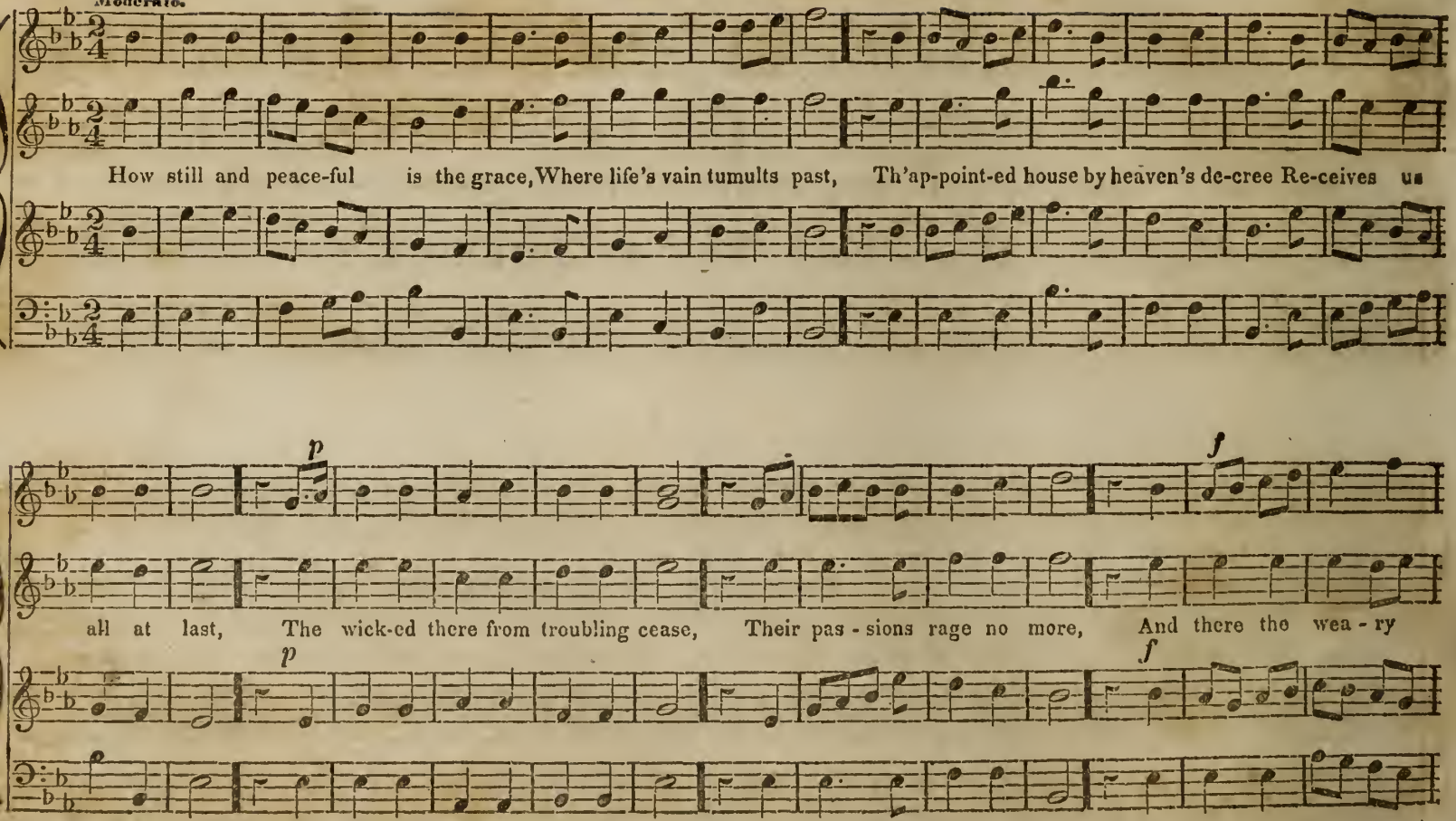

A-rise, my soul a - rise. Thy Saviour's sa - cri - fice. All the names that love could find, All the forms that
love can take, Je - sus in him-self hath join'd, Thee my soul his own to make, Thee, &c.

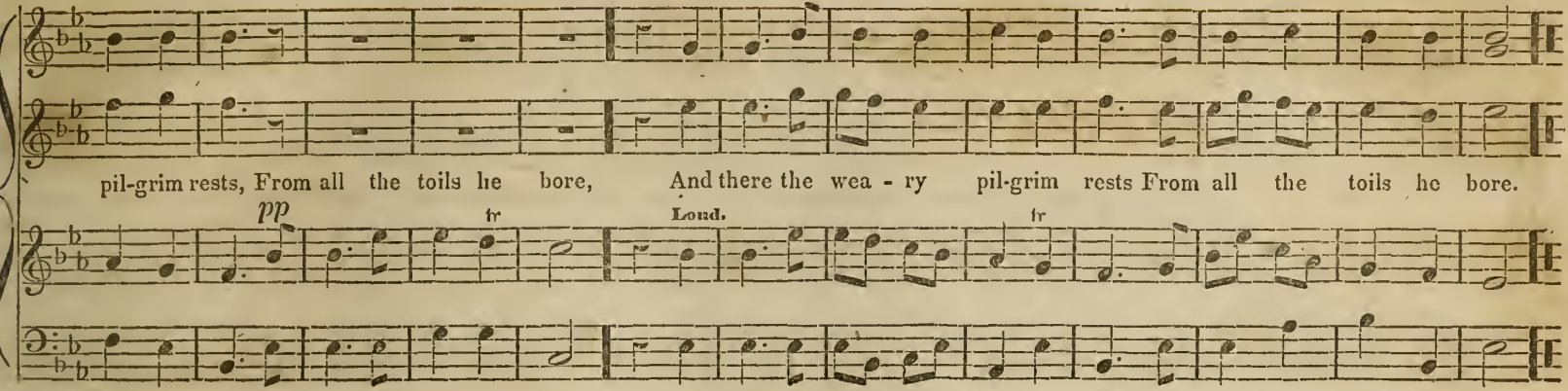
DERBY. L. M.


tr
Come sing the won - ders of that love, Which an - gels play on ev' - ry chord, Let all be -
tr
low, and all a - bove, With hal - le - lujahs praise their King, With hal-le - lu - jahs praise their King.
mp
f
mp
mp
f
With hal - le - lu-jahs, &c.

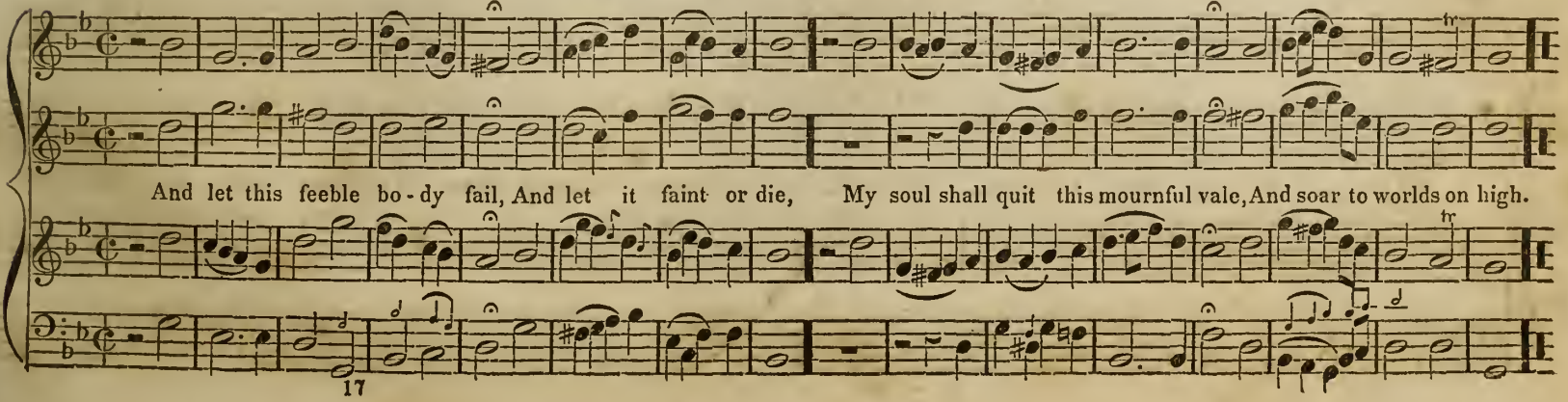

Sing praises to our King, Sing of his mighty pow'r; Sing how he pleads a - bove For those whose sins he bore, Let all to
Let all to him their voi - ces raise, their voices raise,
him their voi-ces raise, Let all to him their voic-es raise; And sing, And sing a - loud his glo-rious praise.
Let all, &c.
their, &c.

JOSIAH. C. M. D.


Moderato.
How still and peace-ful is the grace, Where life's vain tumults past, Th'ap-point-ed house by heaven's de-cree Re-ceives us
p
f
all at last, The wick-ed there from troubling cease, Their pas - sions rage no more, And there the wea - ry
p
f

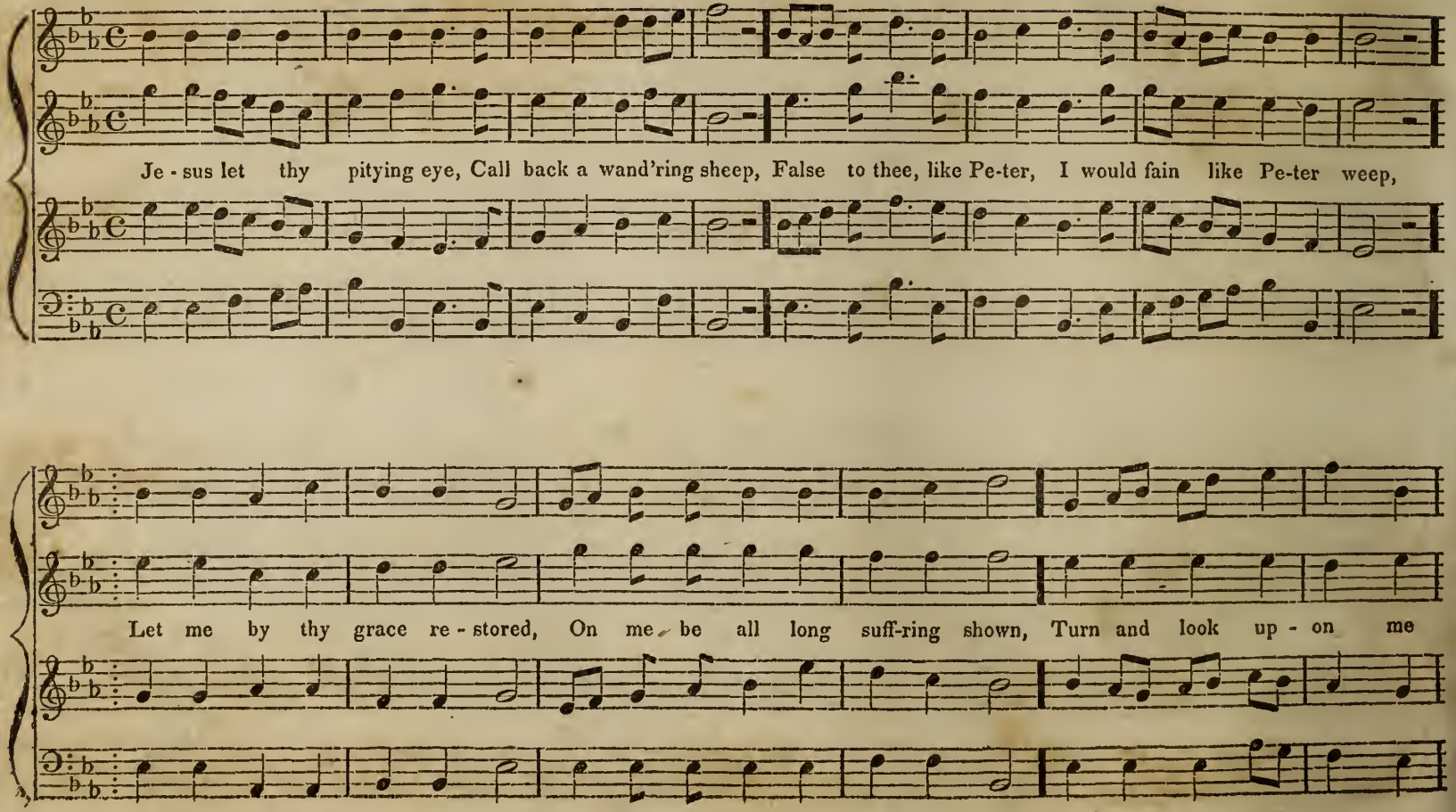

pil-grim rests, From all the toils he bore, And there the wea - ry pil-grim rests From all the toils he bore.
pp
tr
Loud.
tr

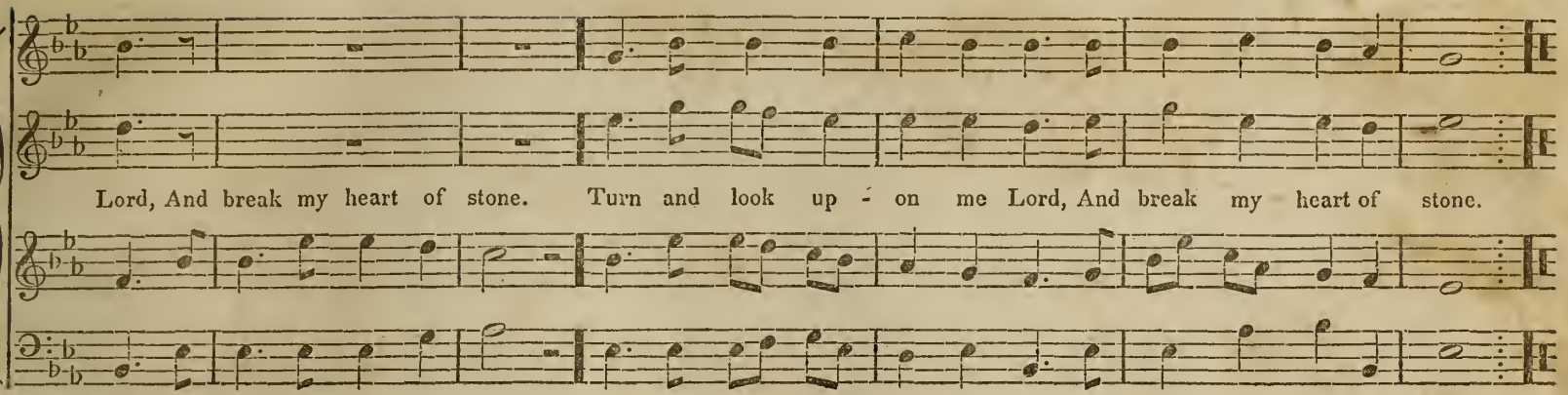
SHIELDS. C. M.


And let this feeble bo - dy fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high.
tr
tr
17

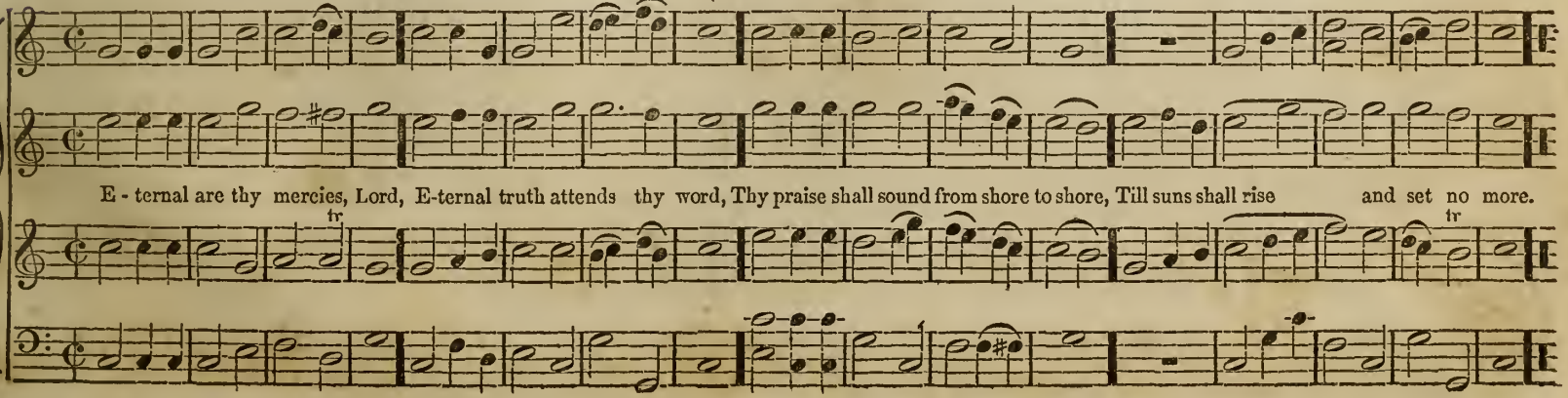
JOSIAH. 7s & 6s. (Hy. 103 W.)

W. ARNOLD.



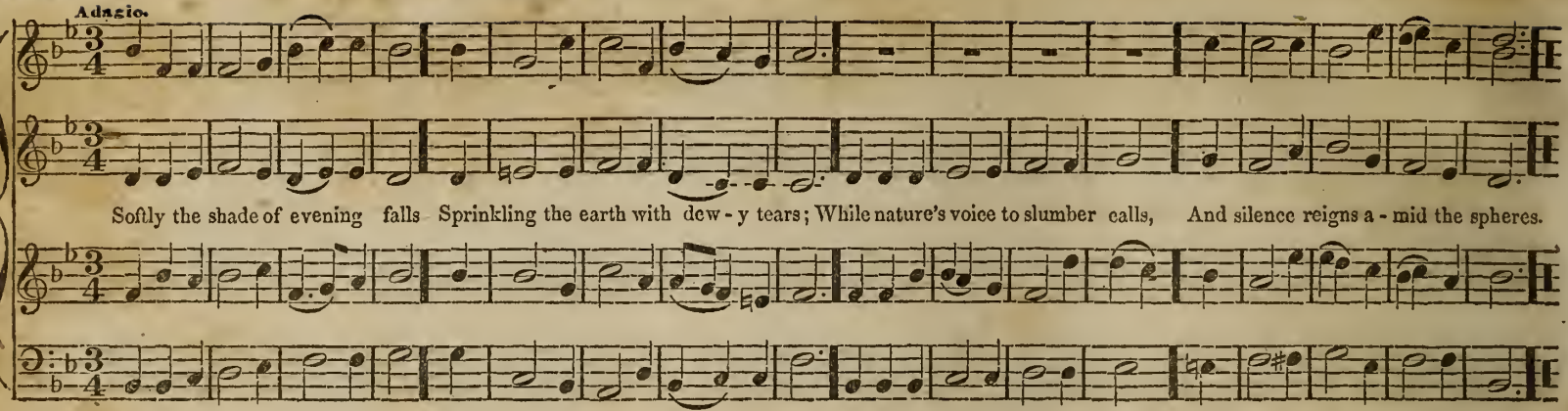

Lord, And break my heart of stone. Turn and look up - on me Lord, And break my heart of stone.

ORLAND. L. M.


E - ternal are thy mercies, Lord, E-ternal truth attends thy word, Thy praise shall sound from shore to shore, Till suns shall rise and set no more.
tr
tr

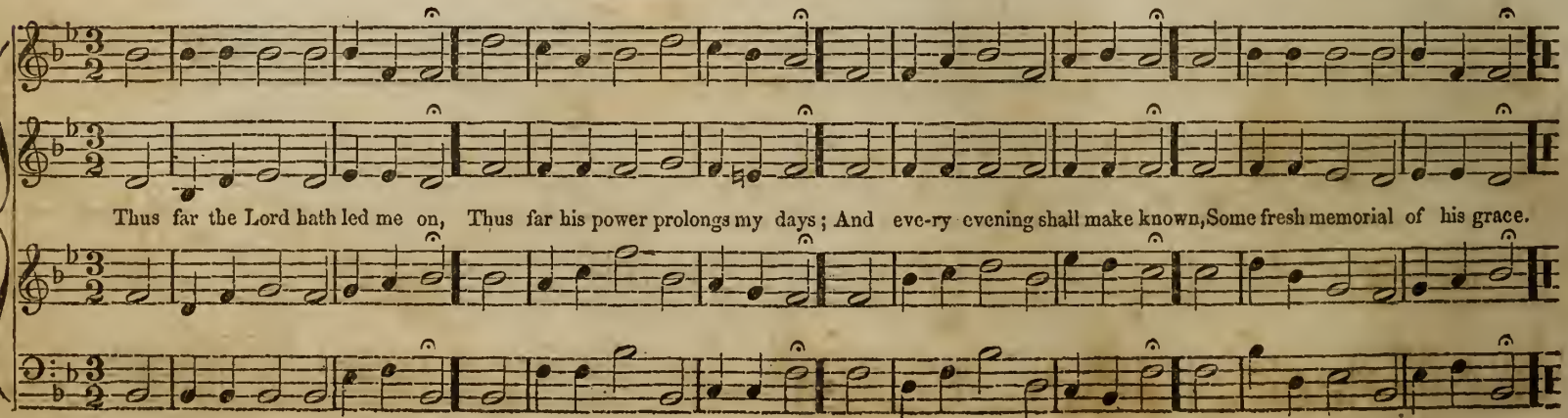
GERMANY. L. M.

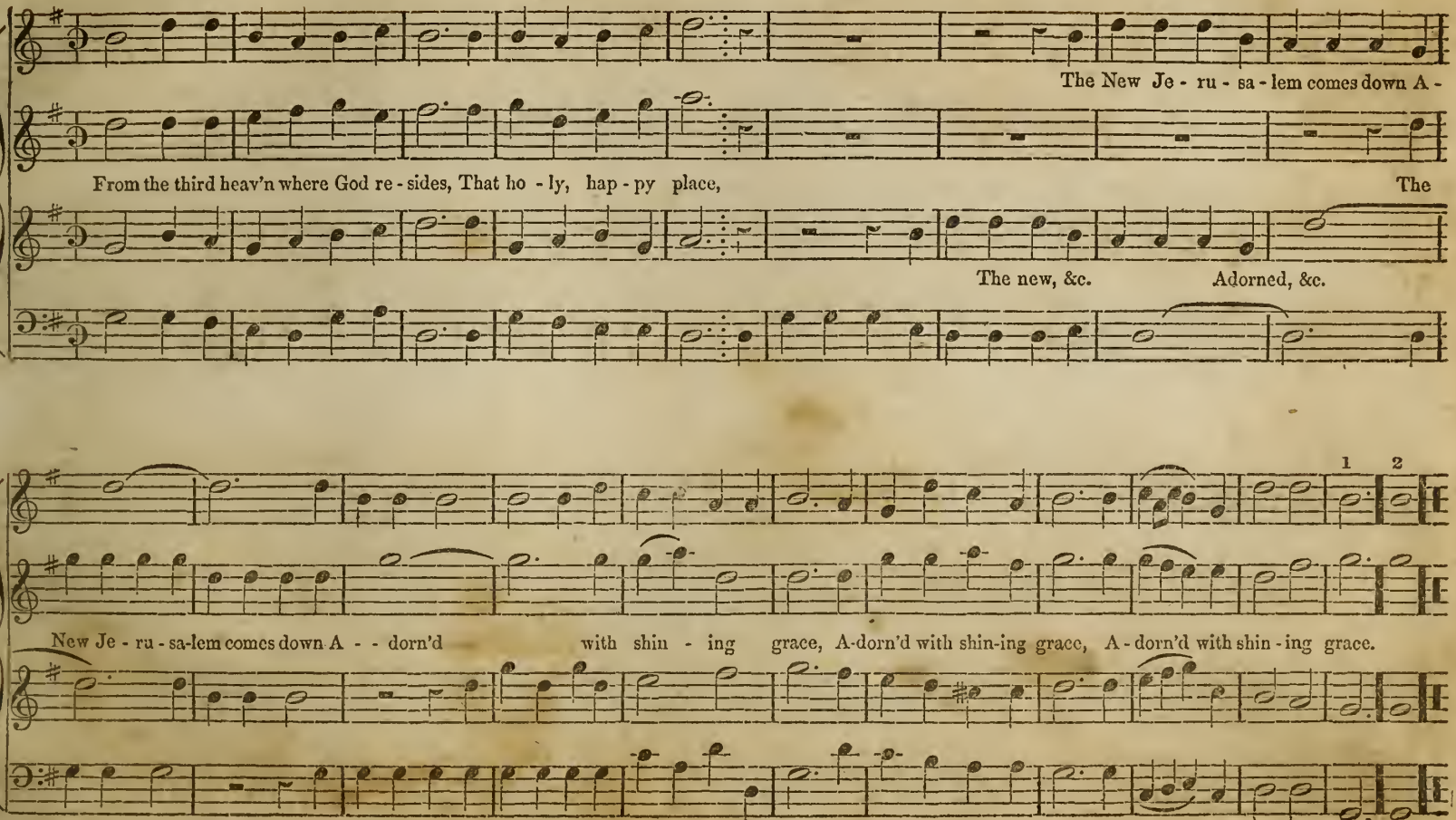
BEETHOVEN.



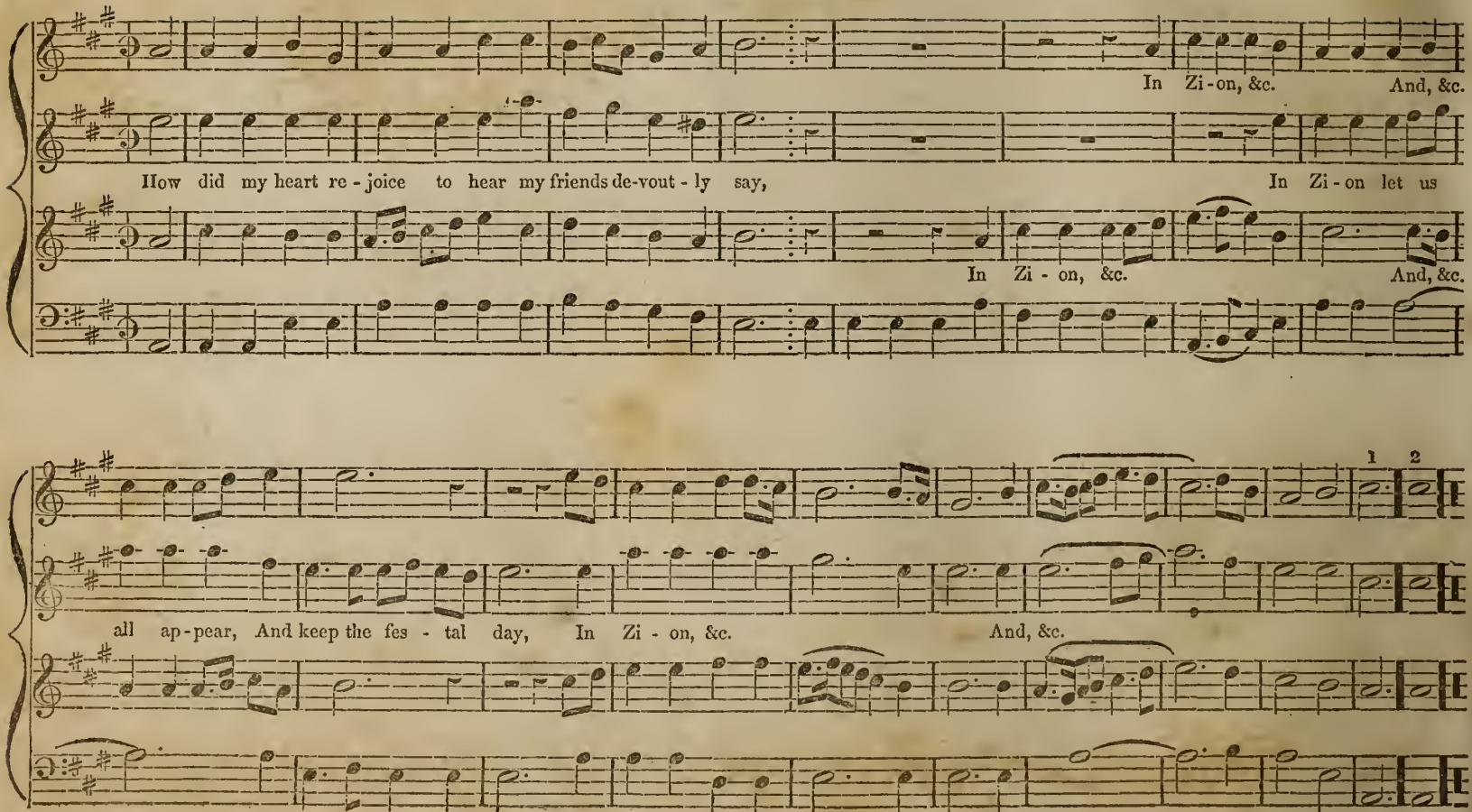
HEBRON. L. M.

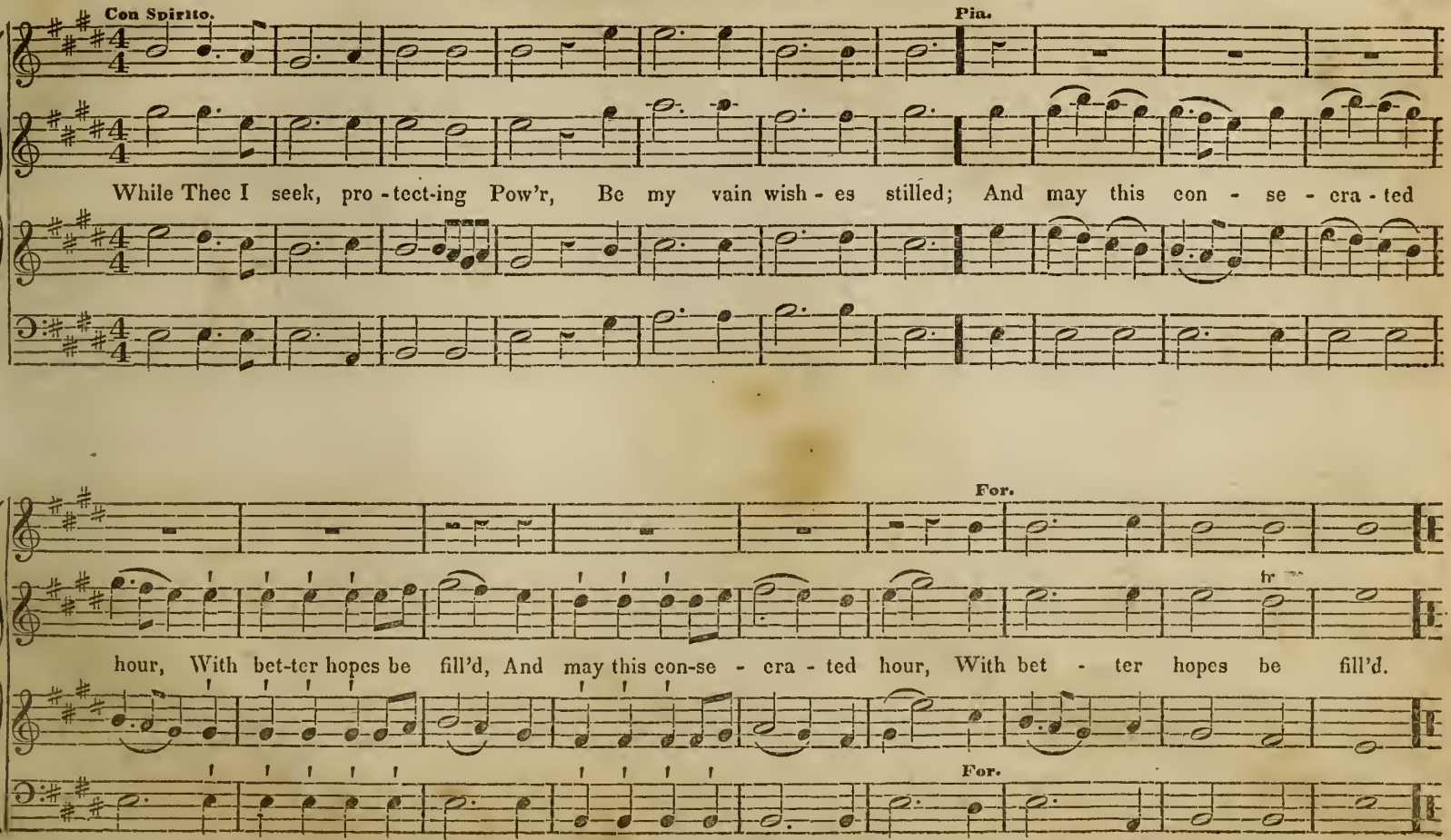
L. MASON.




The New Je - ru - sa - lem comes down A -
From the third heav'n where God re - sides, That ho - ly, hap - py place,
The
The new, &c.
Adorned, &c.
1
2
New Je - ru - sa-lem comes down A - - dorn'd
with shin - ing grace, A-dorn'd with shin-ing grace, A - dorn'd with shin - ing grace.

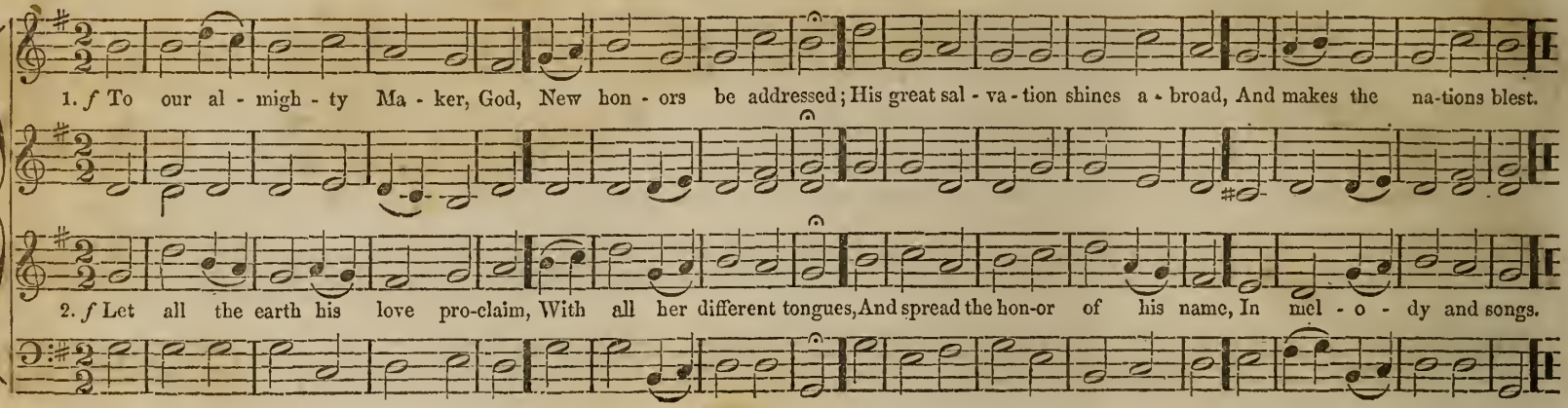
SHELBURNE. C. M.



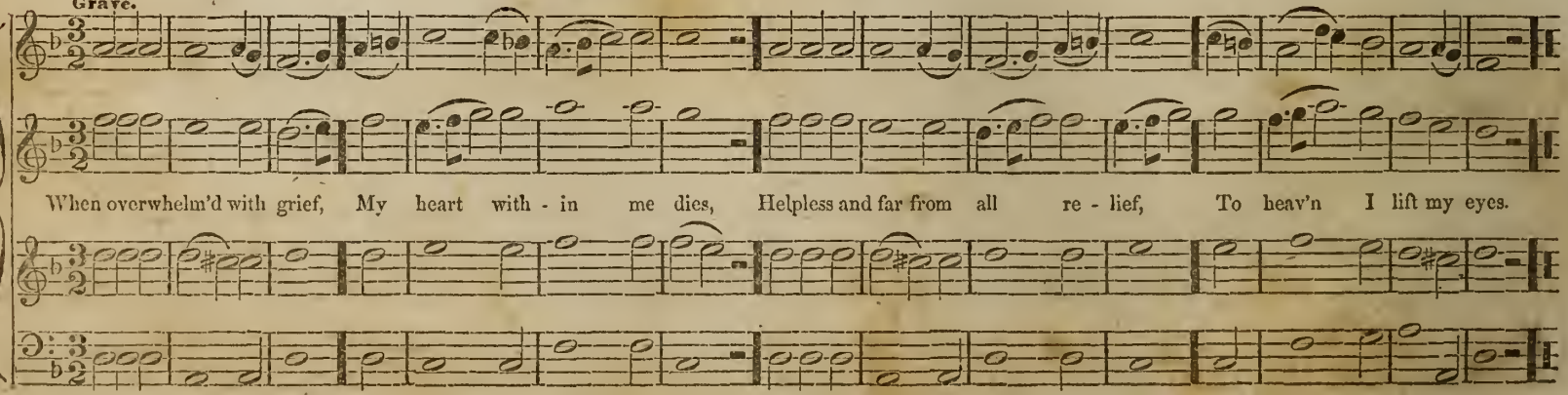

Con Spirito.
Pia.
While Thee I seek, pro - tect-ing Pow'r, Be my vain wish - es stilled; And may this con - se - cra - ted
For.
hour, With bet-ter hopes be fill'd, And may this con-se - cra - ted hour, With bet - ter hopes be fill'd.
For.

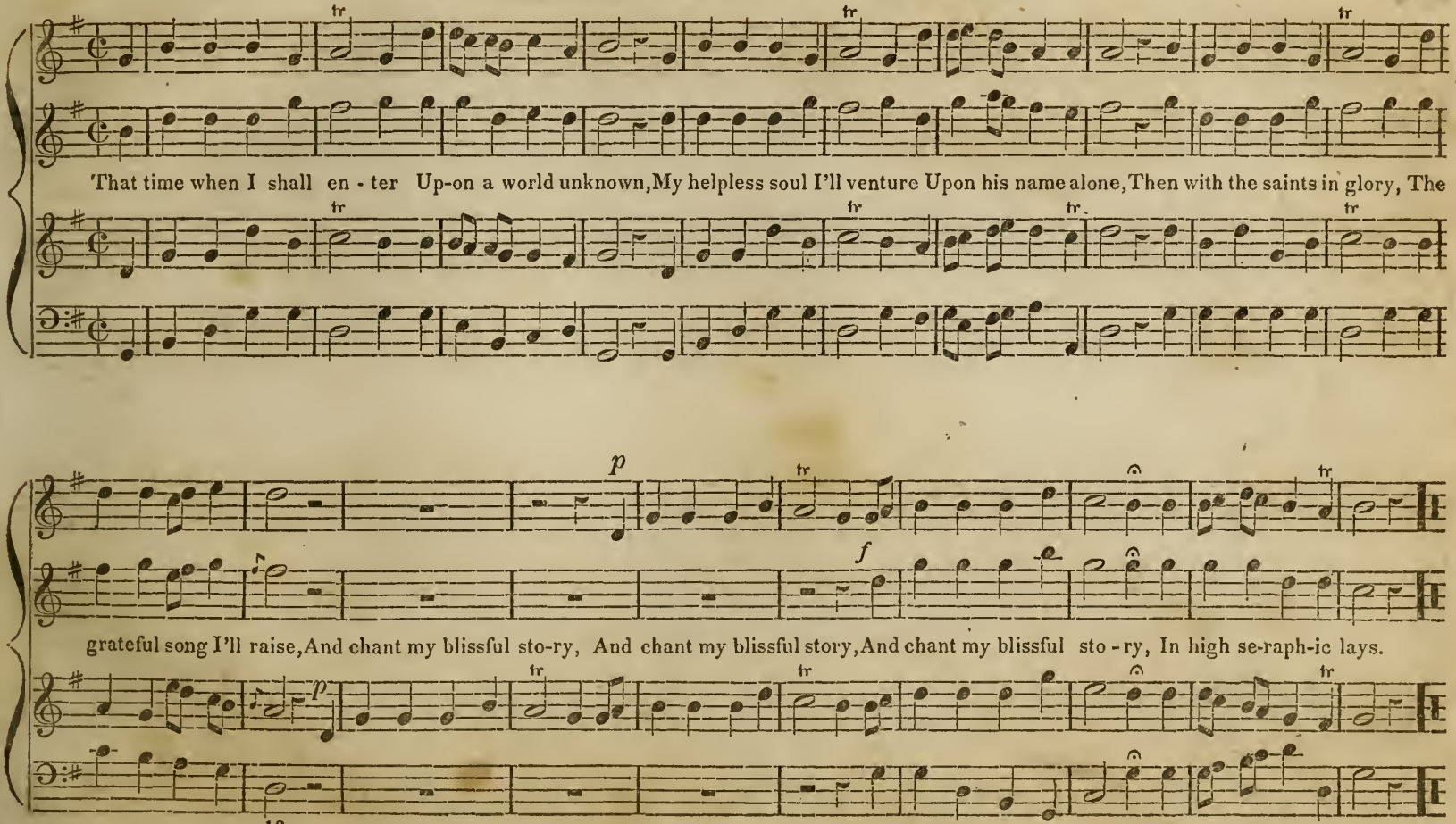
STEPHENS. C. M.

JONES.

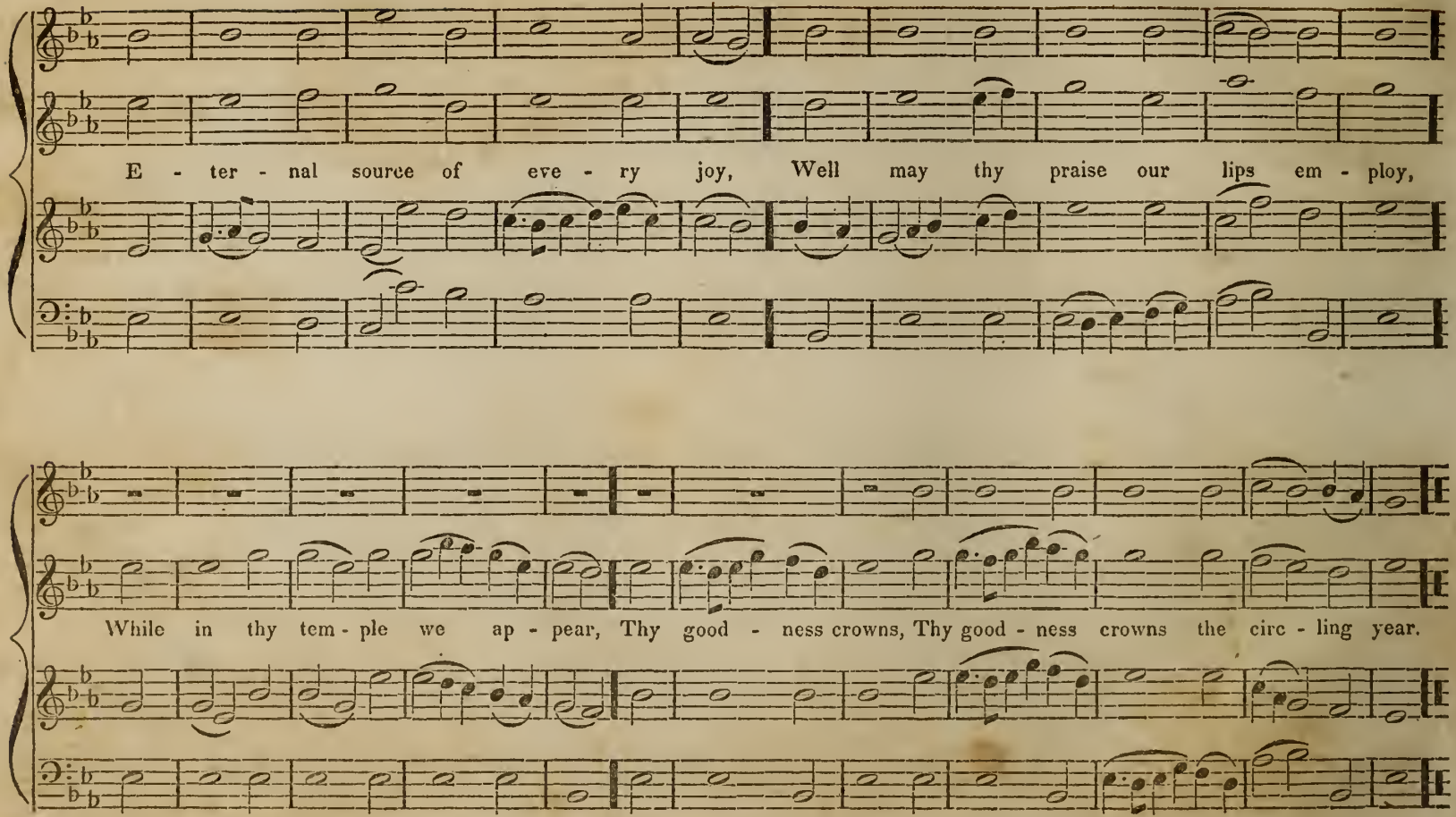


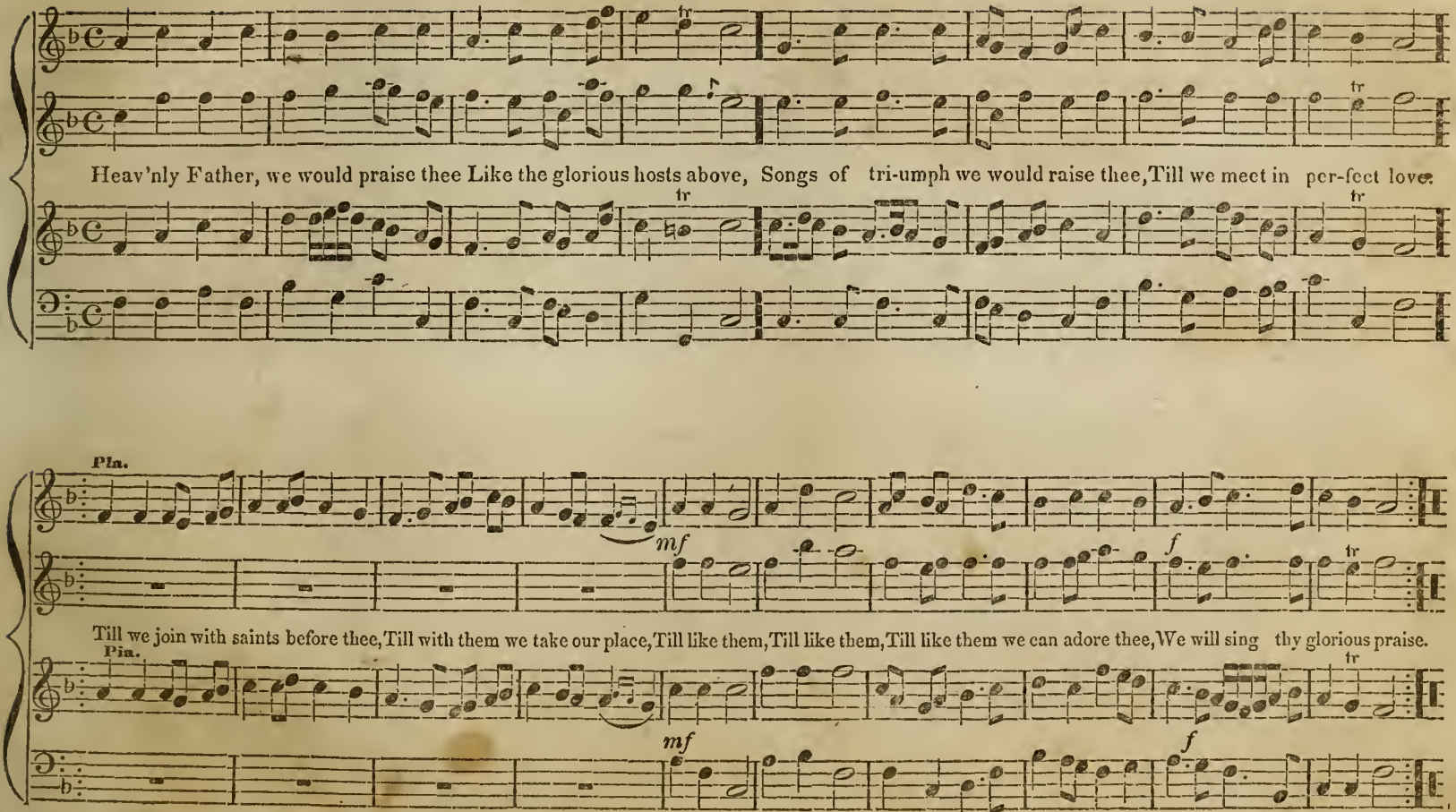
DUNBAR. S. M.




That time when I shall en - ter Up-on a world unknown, My helpless soul I'll venture Upon his name alone, Then with the saints in glory, The
grateful song I'll raise, And chant my blissful sto-ry, And chant my blissful story, And chant my blissful sto - ry, In high se-raph-ic lays.

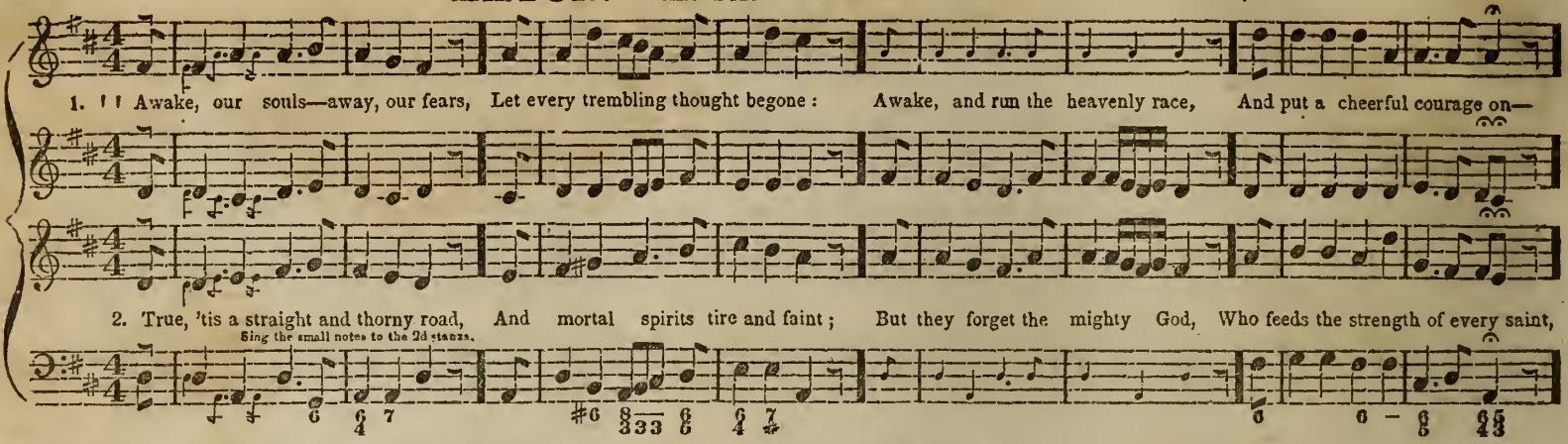
DESERTION. L. M.

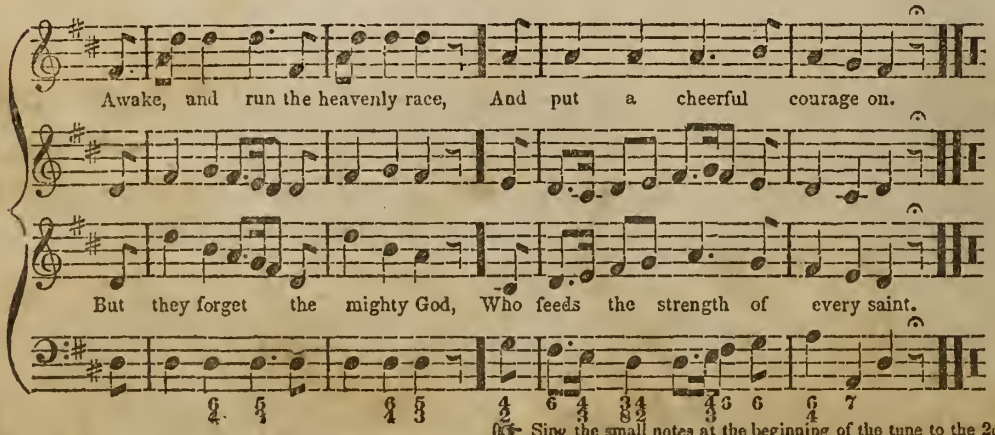



Heav'nly Father, we would praise thee Like the glorious hosts above, Songs of tri-umph we would raise thee, Till we meet in per-fect love.
Pia.
mf
f
Till we join with saints before thee, Till with them we take our place, Till like them, Till like them, Till like them we can adore thee, We will sing thy glorious praise.
Pia.
mf
f

EATON. L. M. 6 lines.

Wyvill.





3

The mighty God, whose matchles power
Is ever new, and ever young ;
And firm endures, while endless years
Their everlasting circles run.

4

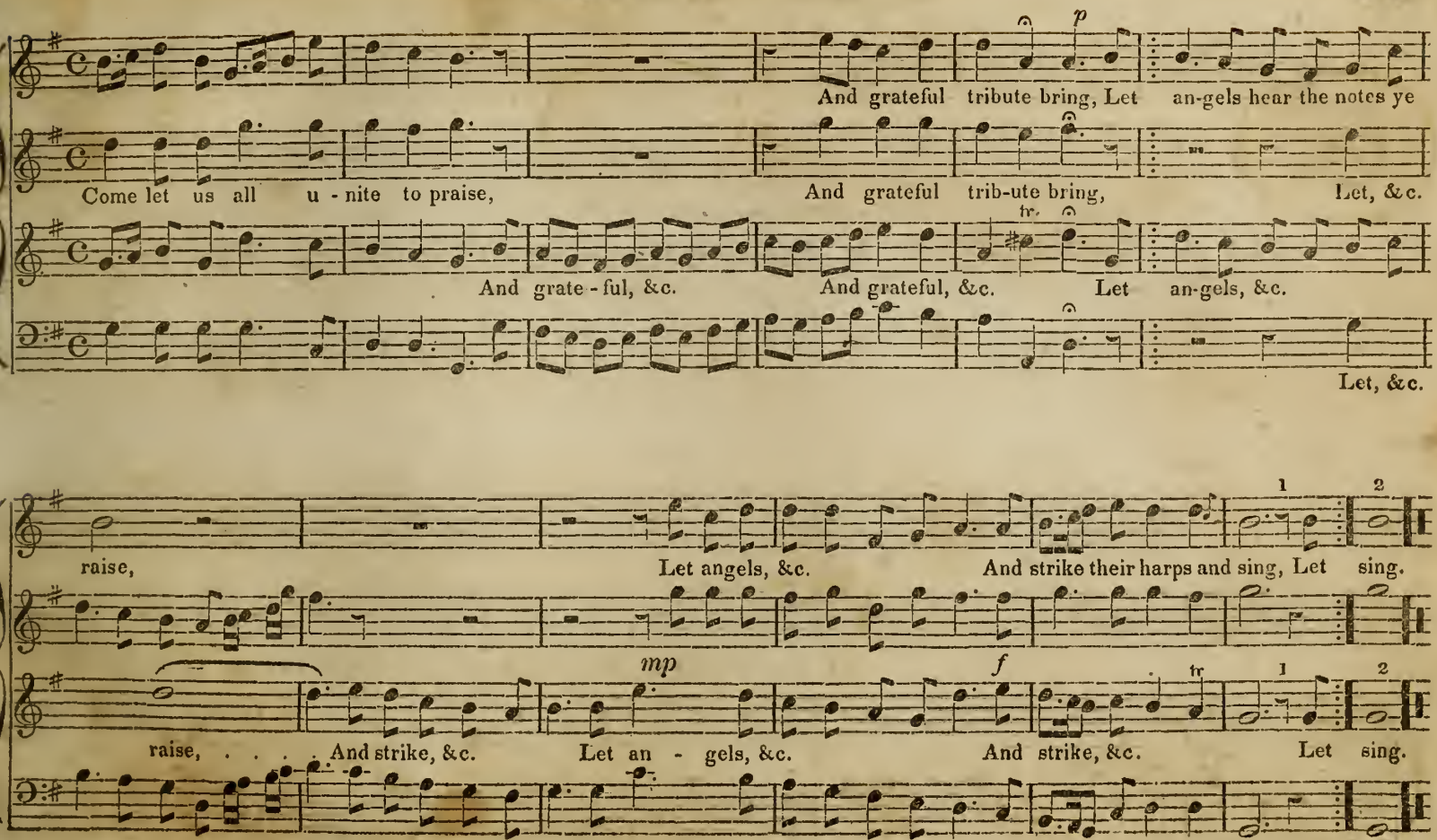
From thee, the overflowing spring,
Our souls shall drink a full supply ;
While those who trust their native strength
Shall melt away—and droop—and die.

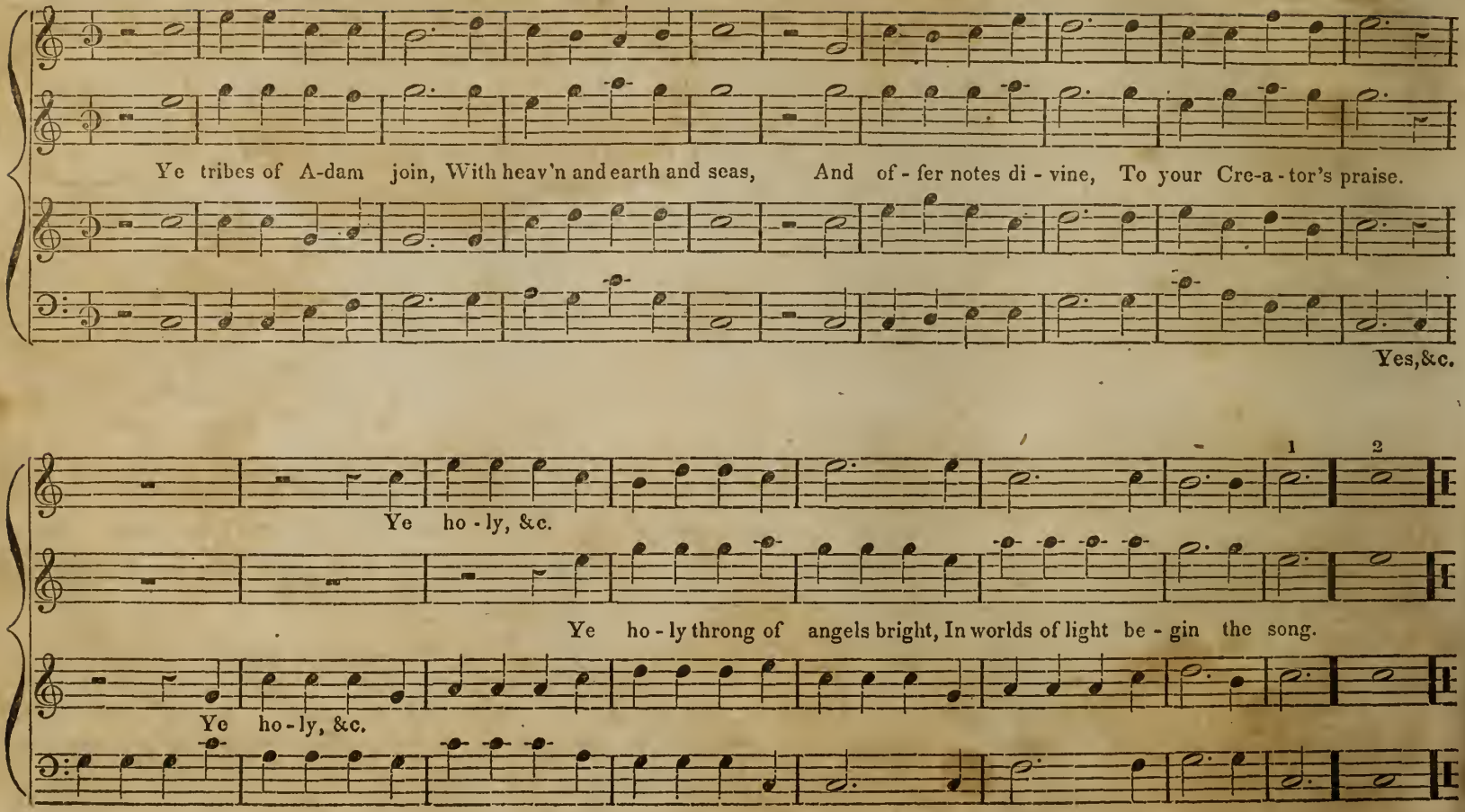
Sing the small notes to the 5th stanza. 5

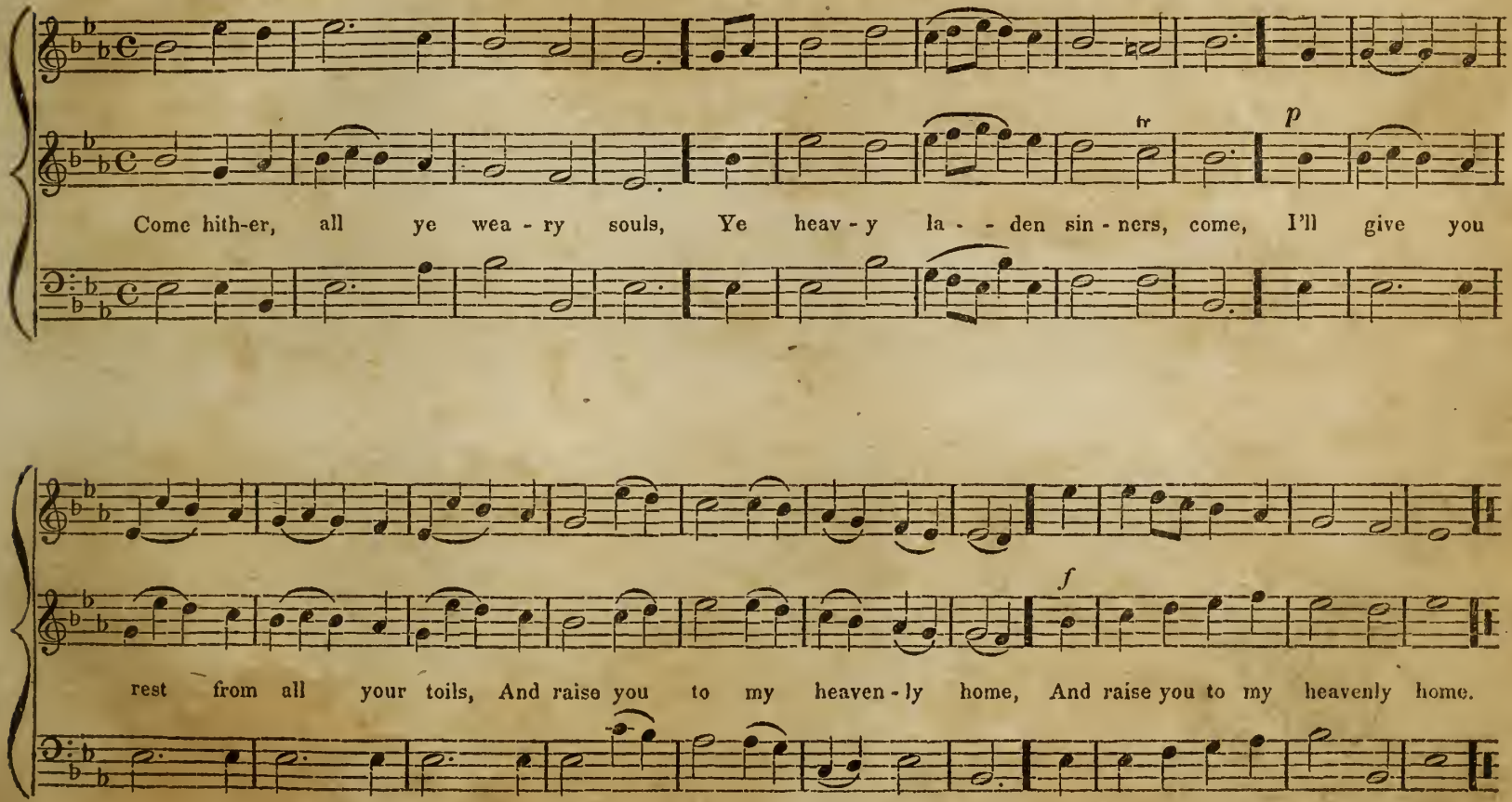
Swift as an eagle cuts the air,
We'll mount aloft to thine abode,
On wings of love our souls shall fly,
Nor tire amid the heavenly road.

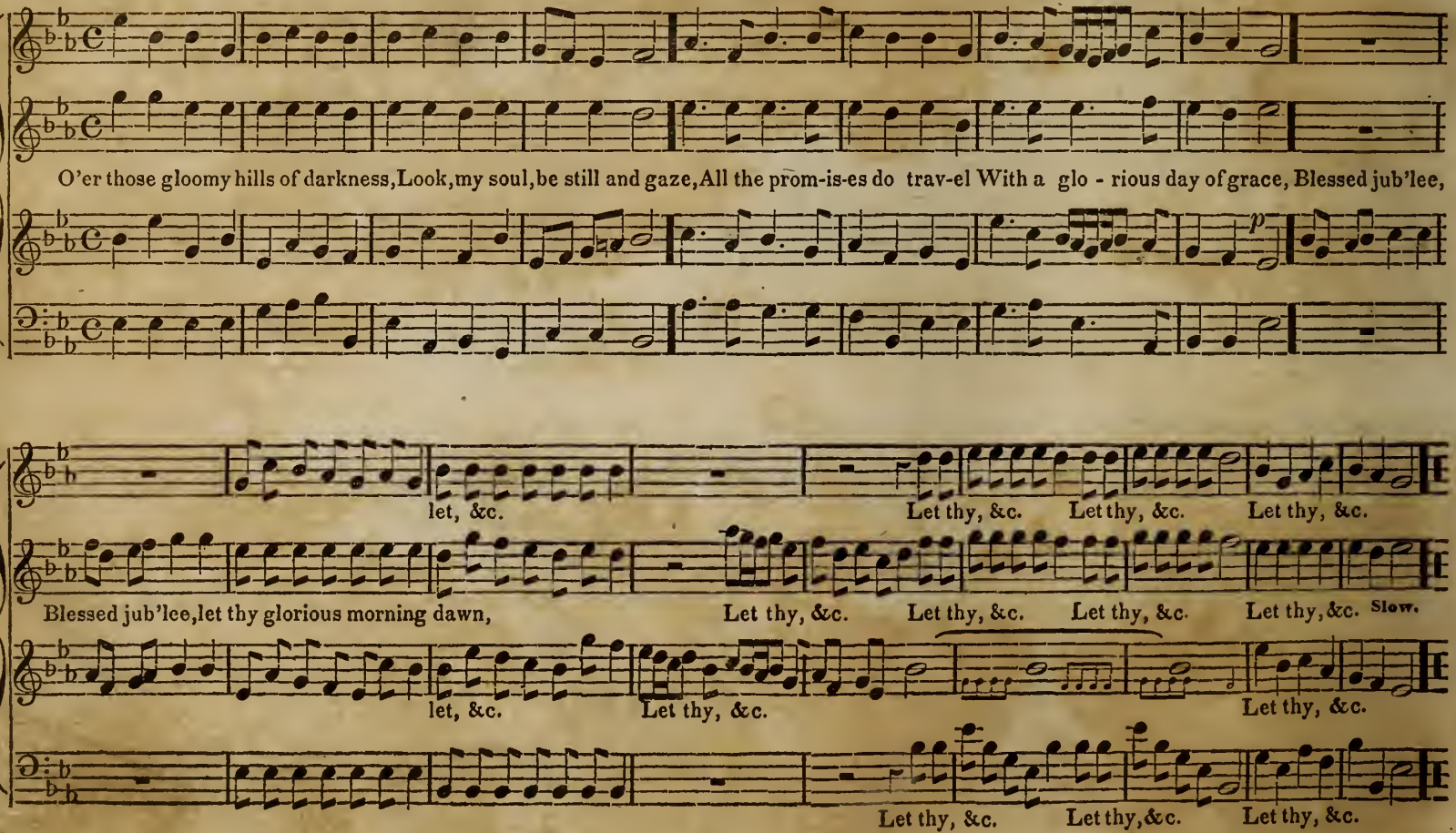
Church Psalmody, Hy. 878.

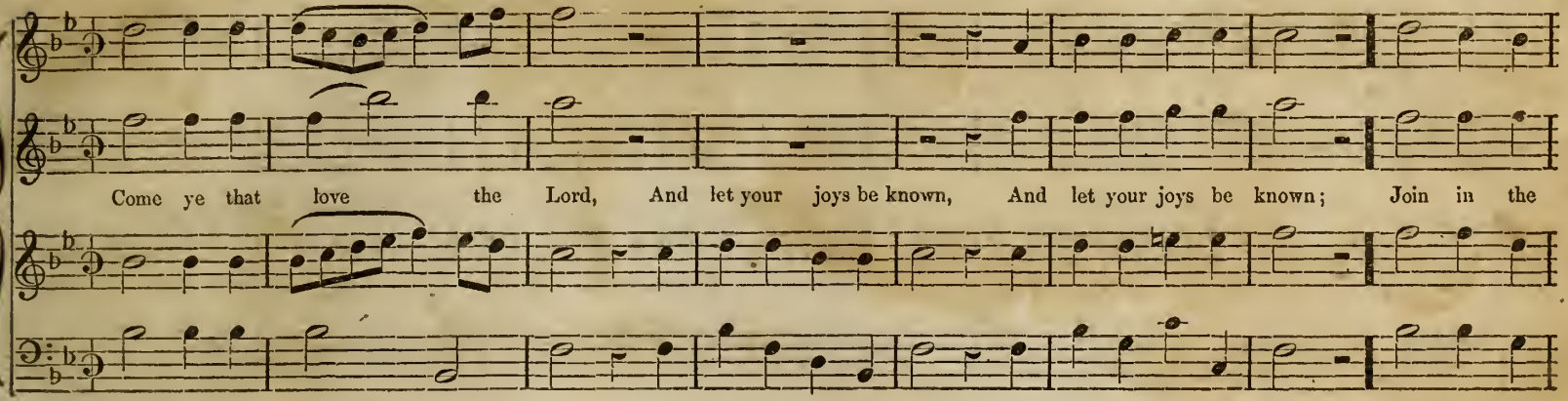
☞ Sing the small notes at the beginning of the tune to the 2d and 5th stanzas

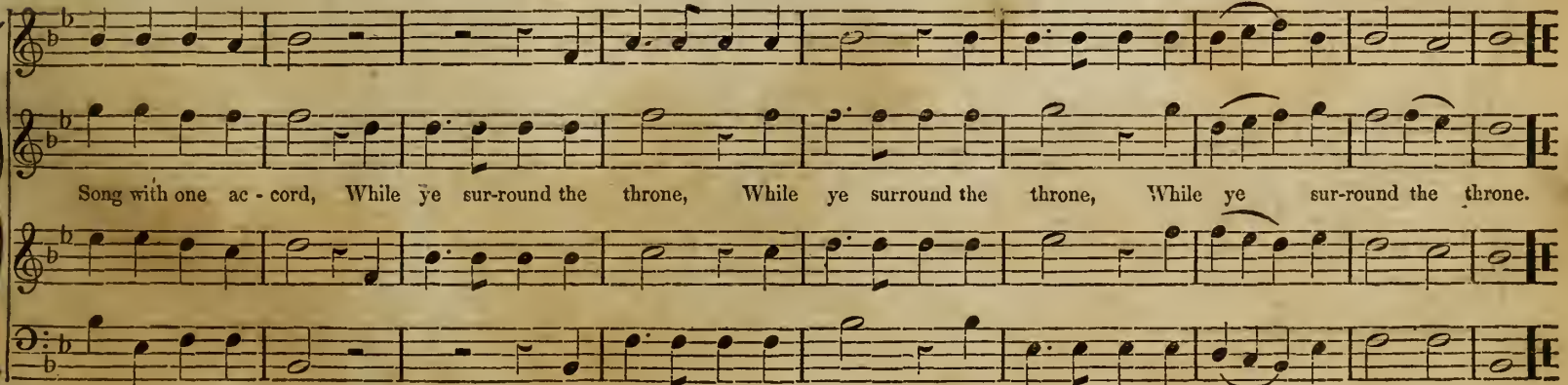

p
And grateful tribute bring, Let an-gels hear the notes ye
Come let us all u - nite to praise,
And grateful trib-ute bring,
Let, &c.
tr
And grate - ful, &c.
And grateful, &c.
Let an-gels, &c.
Let, &c.
1
2
raise,
Let angels, &c.
And strike their harps and sing, Let sing.
mp
f
tr
raise, ... And strike, &c.
Let an - gels, &c.
And strike, &c.
Let sing.


Ye tribes of A-dam join, With heav'n and earth and seas, And of - fer notes di - vine, To your Cre-a - tor's praise.
Yes,&c.
1
2
Ye ho - ly, &c.
Ye ho - ly throng of angels bright, In worlds of light be - gin the song.
Ye ho - ly, &c.

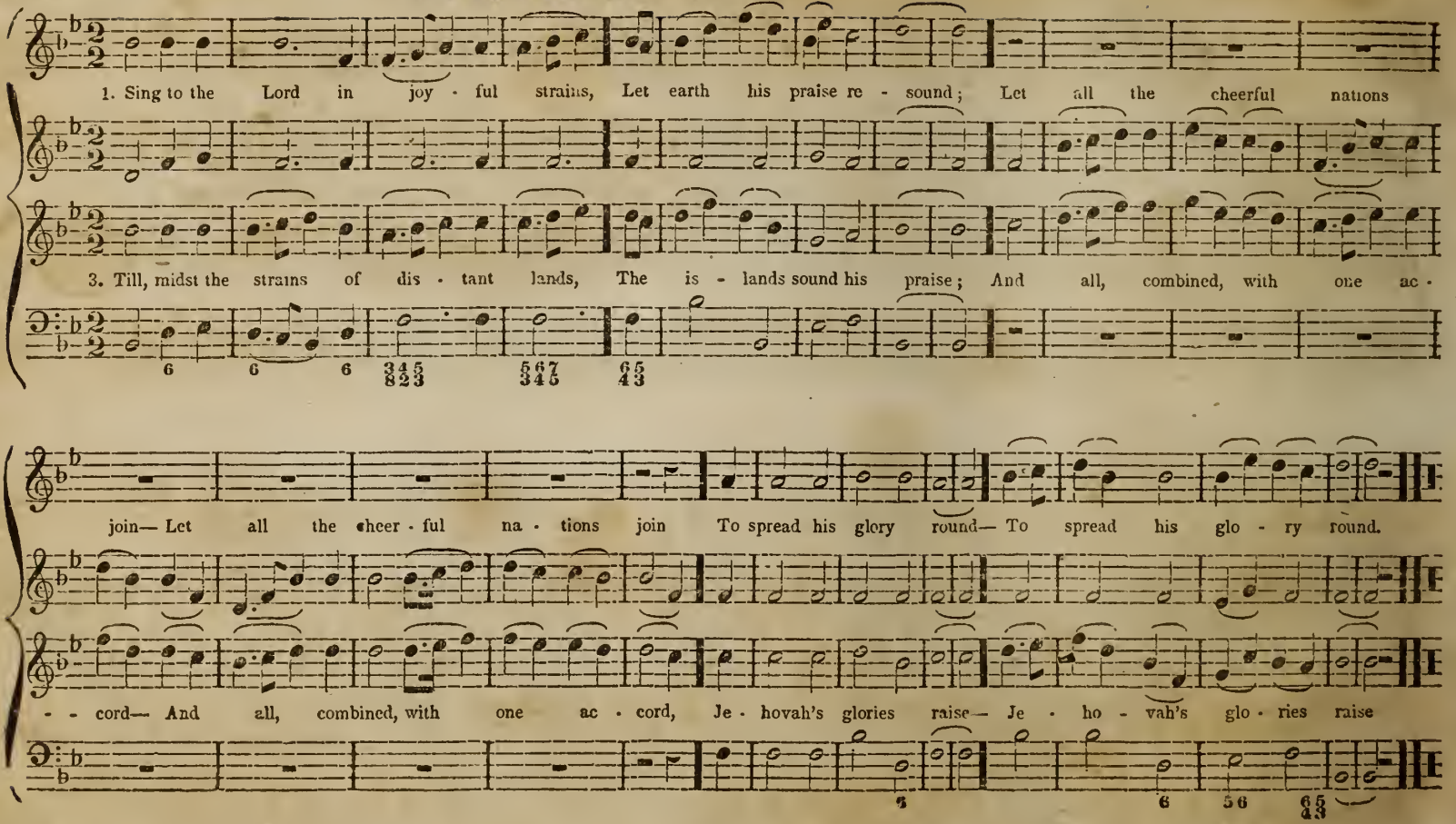

tr
p
Come hith-er, all ye wea - ry souls, Ye heav - y la - - den sin - ners, come, I'll give you
f
rest from all your toils, And raise you to my heaven - ly home, And raise you to my heavenly home.

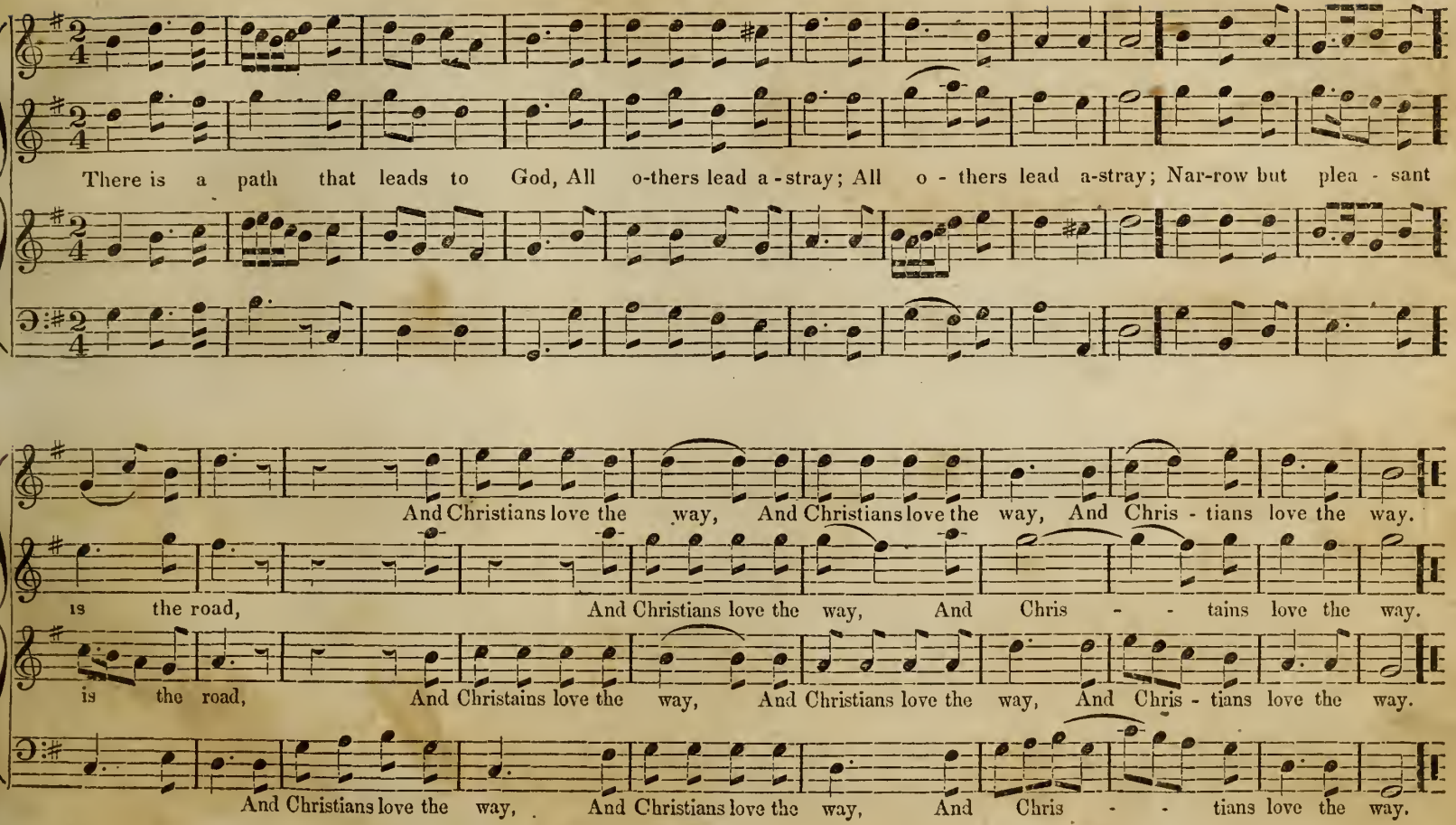

O'er those gloomy hills of darkness, Look, my soul, be still and gaze, All the prom-is-es do trav-el With a glo - rious day of grace, Blessed jub'lee,
let, &c.
Let thy, &c. Let thy, &c. Let thy, &c.
Blessed jub'lee, let thy glorious morning dawn,
Let thy, &c. Let thy, &c. Let thy, &c. Let thy, &c. Slow.
let, &c.
Let thy, &c.
Let thy, &c.
Let thy, &c. Let thy, &c. Let thy, &c.

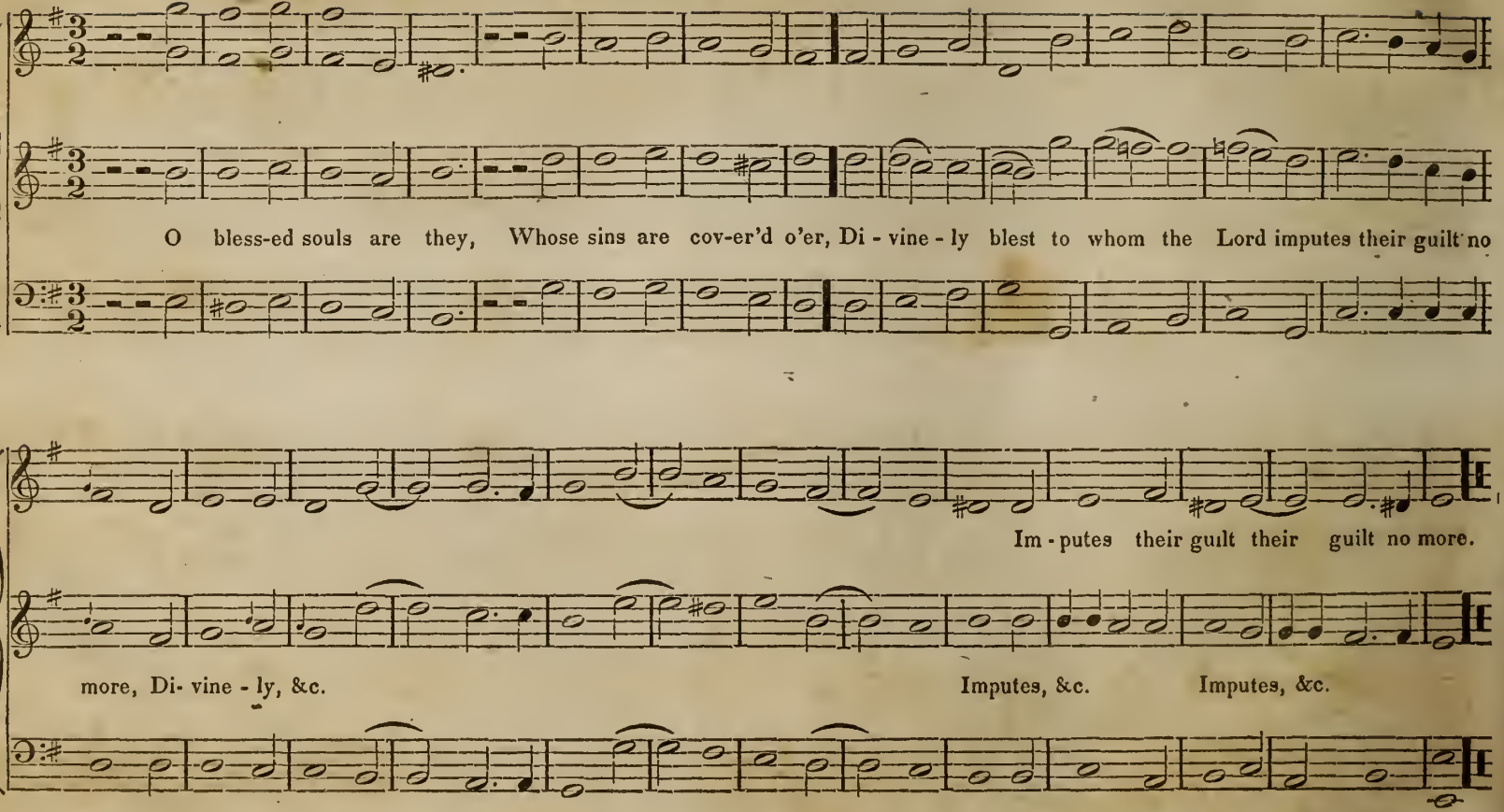

Come ye that love the Lord, And let your joys be known, And let your joys be known; Join in the

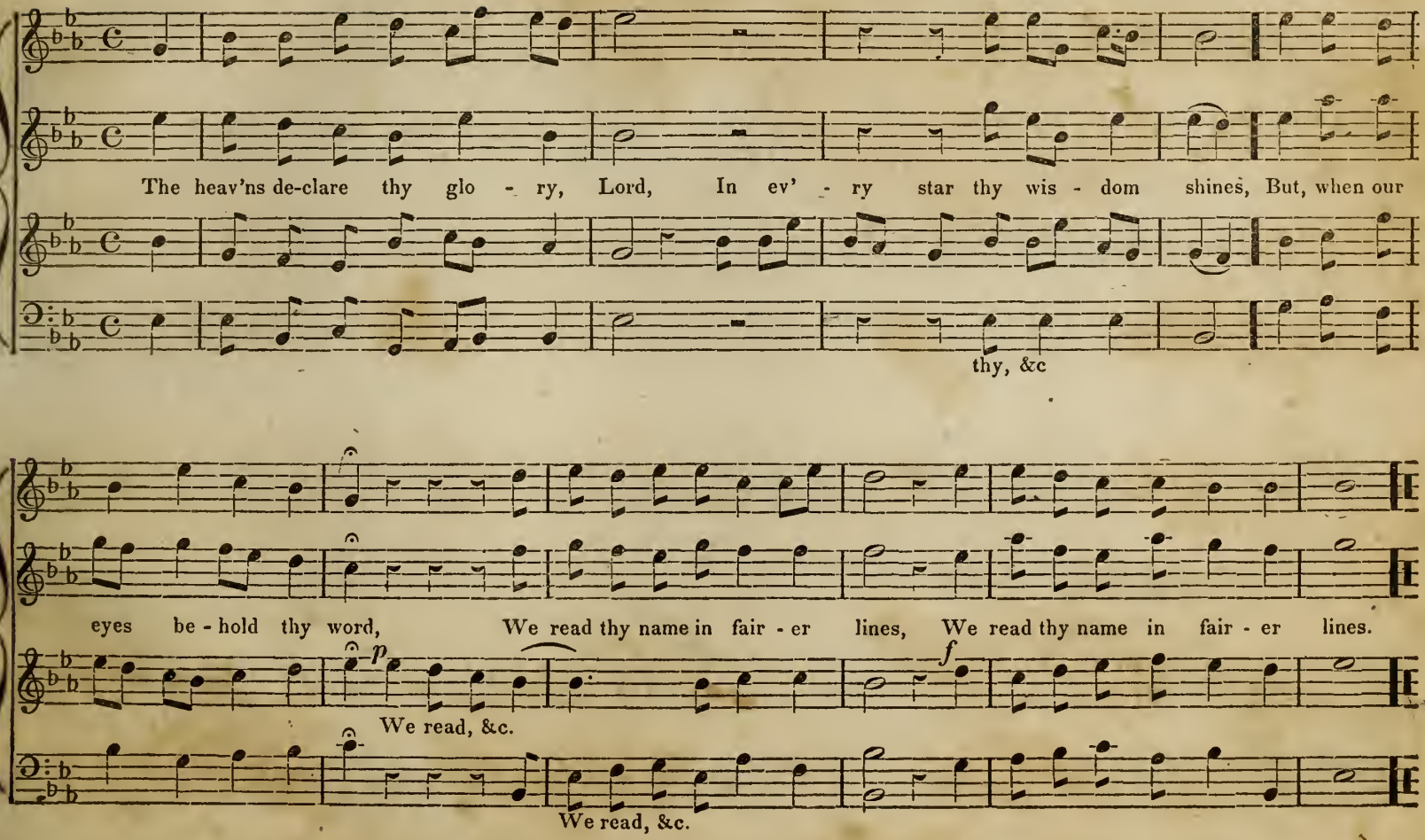

Song with one ac - cord, While ye sur-round the throne, While ye surround the throne, While ye sur-round the throne.
[19] While ye, &c. While ye, &c.

CLIFFORD. C. M.

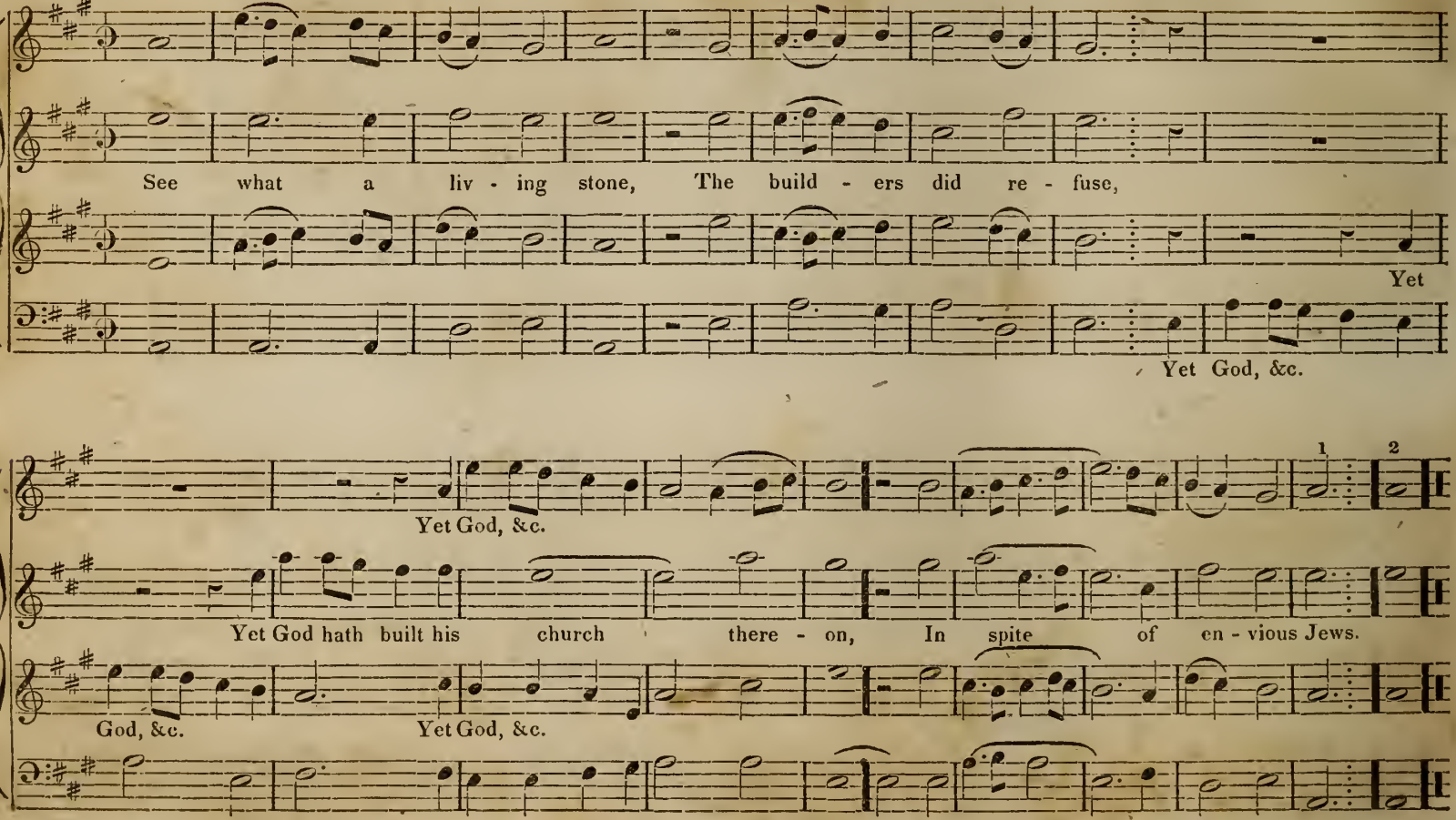

1. Sing to the Lord in joy - ful strains, Let earth his praise re - sound; Let all the cheerful nations
3. Till, midst the strains of dis - tant lands, The is - lands sound his praise; And all, combined, with one ac -
join— Let all the cheer - ful na - tions join To spread his glory round— To spread his glo - ry round.
- - cord— And all, combined, with one ac - cord, Je - hovah's glories raise— Je - ho - vah's glo - ries raise


There is a path that leads to God, All o-thers lead a-stray; All o - thers lead a-stray; Nar-row but plea - sant
And Christians love the way, And Christians love the way, And Chris - tians love the way.
is the road, And Christians love the way, And Chris - - tains love the way.
is the road, And Christains love the way, And Christians love the way, And Chris - tians love the way.
And Christians love the way, And Christians love the way, And Chris - - tians love the way.

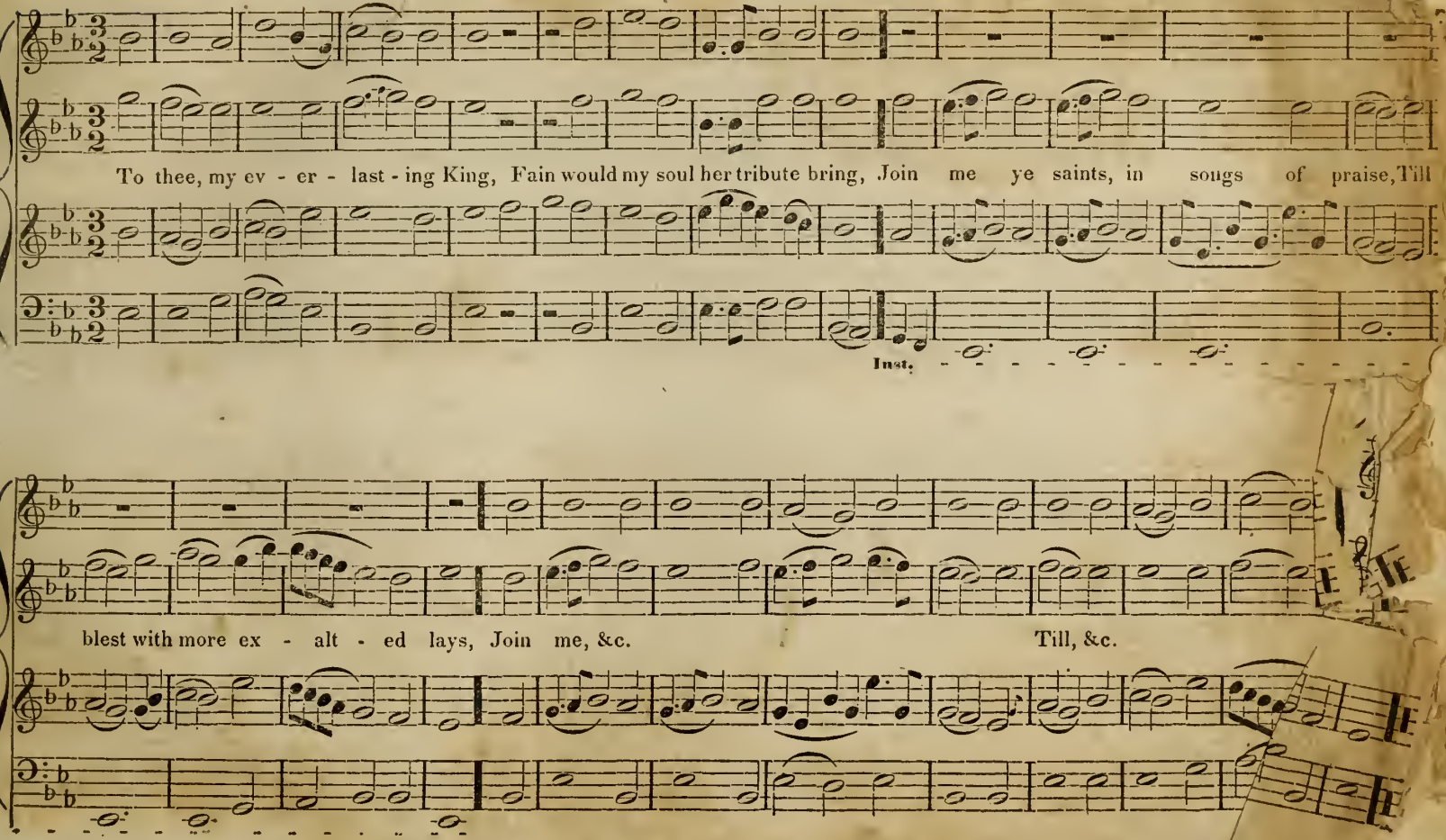

O bless-ed souls are they, Whose sins are cov-er'd o'er, Di - vine - ly blest to whom the Lord imputes their guilt no
Im - putes their guilt their guilt no more.
more, Di- vine - ly, &c.
Imputes, &c.
Imputes, &c.


The heav'ns de-clare thy glo - ry, Lord, In ev' - ry star thy wis - dom shines, But, when our
thy, &c
eyes be - hold thy word, We read thy name in fair - er lines, We read thy name in fair - er lines.
p
f
We read, &c.
We read, &c.

STAFFORD. S. M.

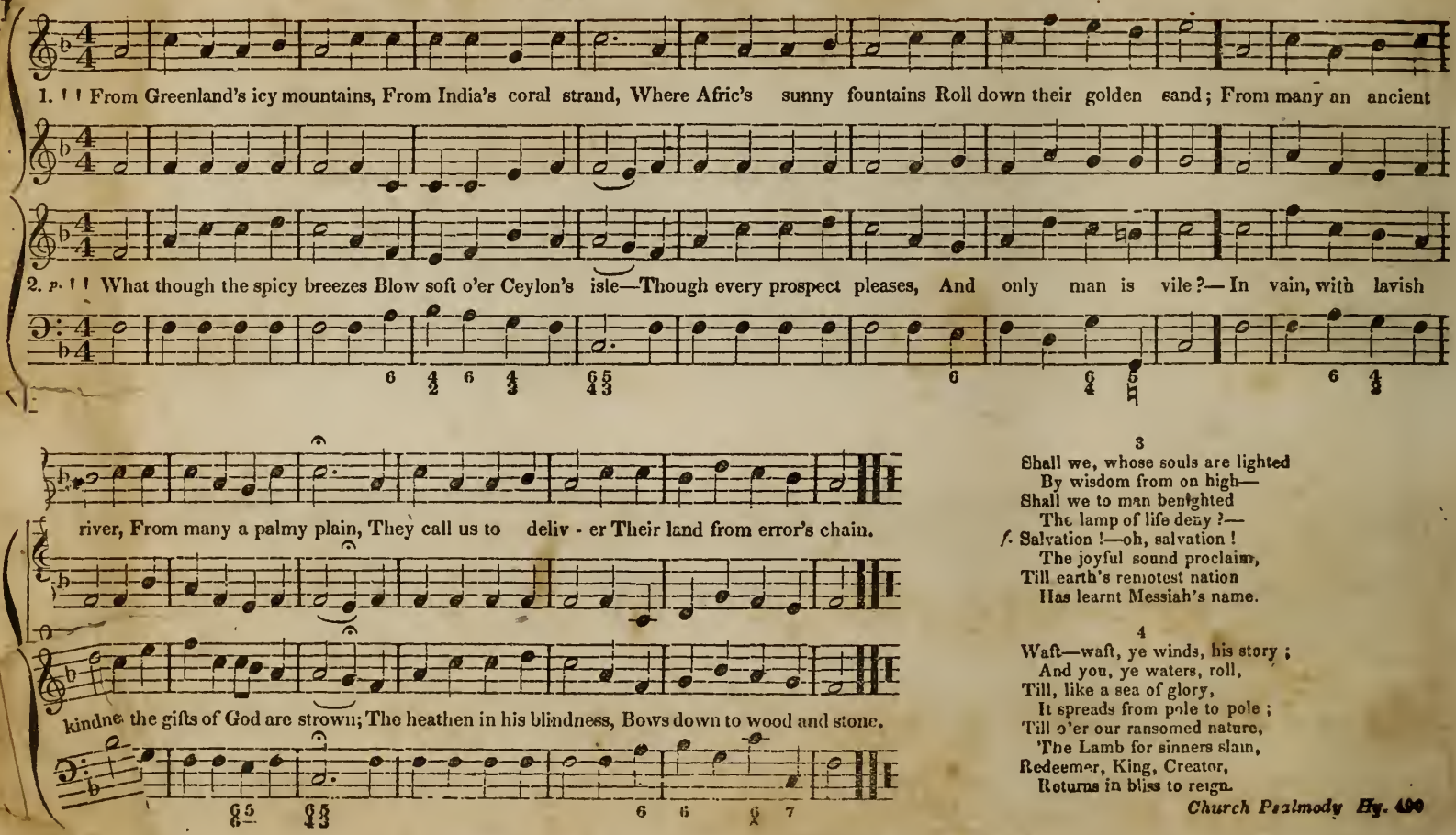

See what a liv - ing stone, The build - ers did re - fuse,
Yet
Yet God, &c.
Yet God, &c.
1
2
Yet God hath built his church there - on, In spite of en - vious Jews.
God, &c.
Yet God, &c.

MANCHESTER. L. M.



MISSIONARY HYMN. 8s & 7s

L. Mason.



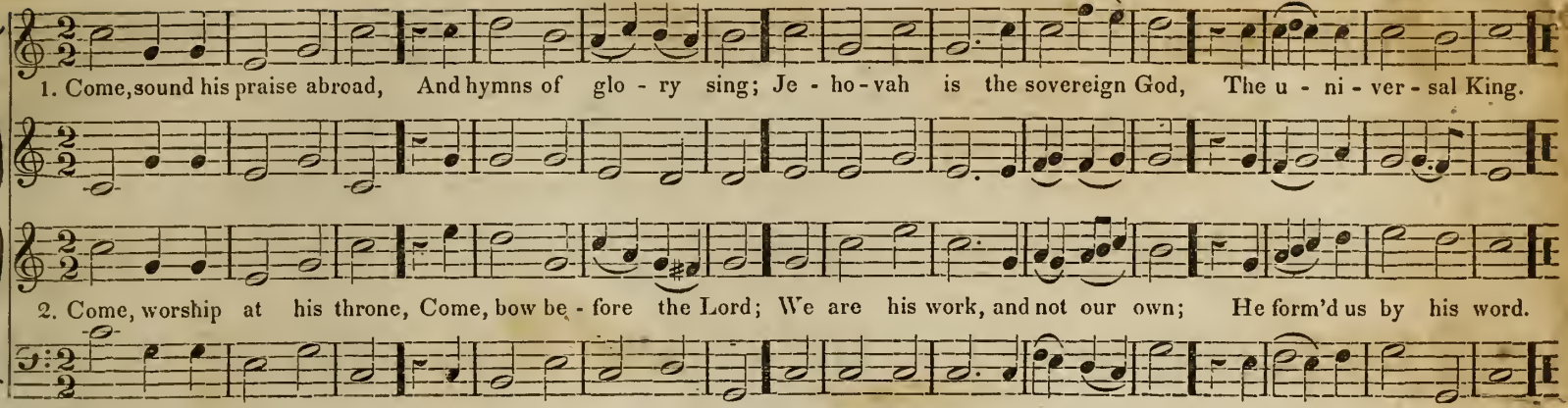
3

Shall we, whose souls are lighted
By wisdom from on high—
Shall we to man benighted
The lamp of life deny?—
Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4

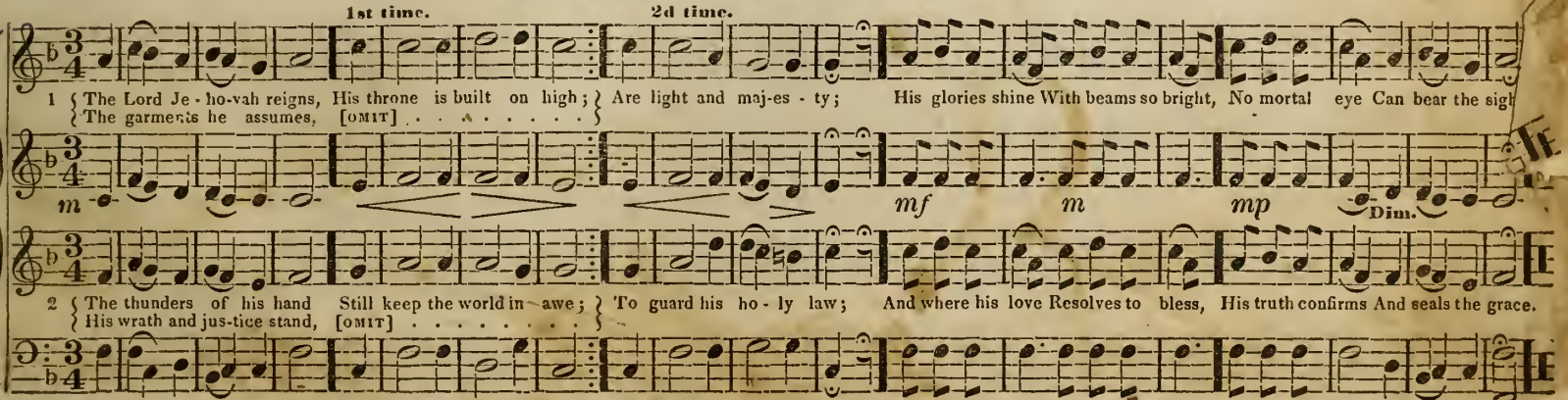
Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

SILVER STREET. S. M.

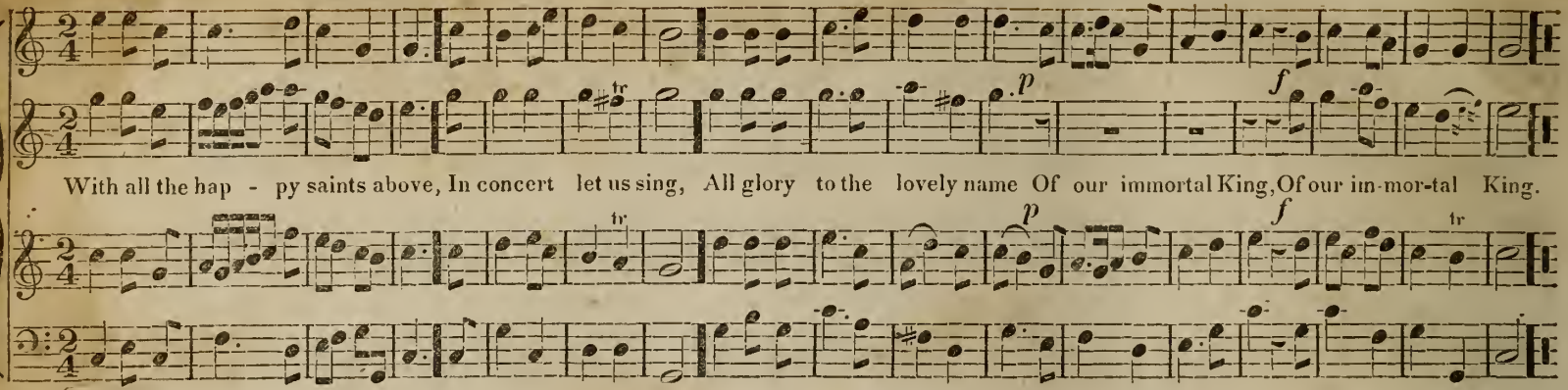


PURVIS. H. M.

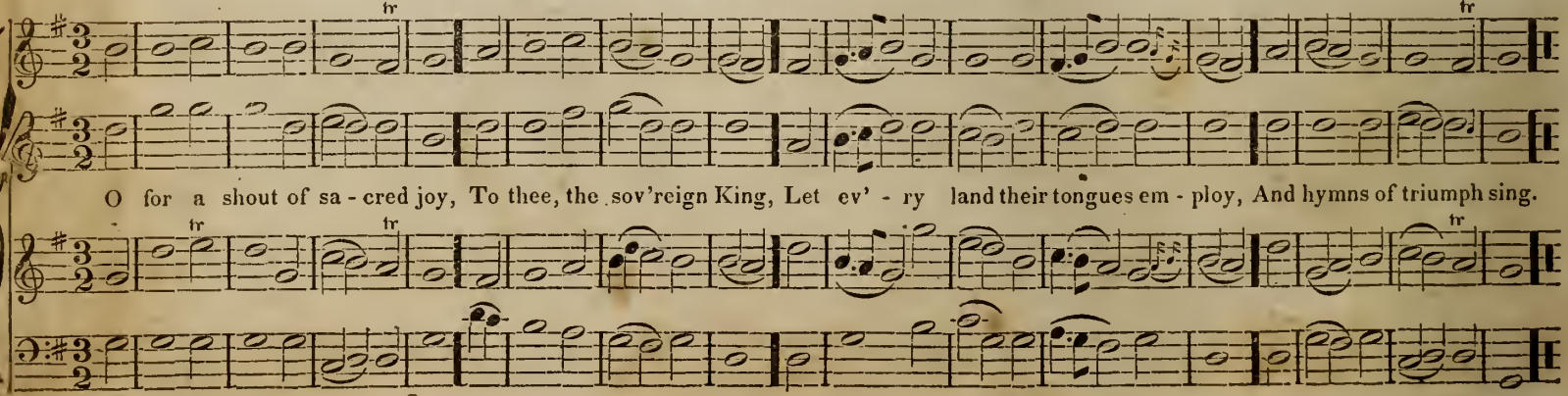
PSALTERY.

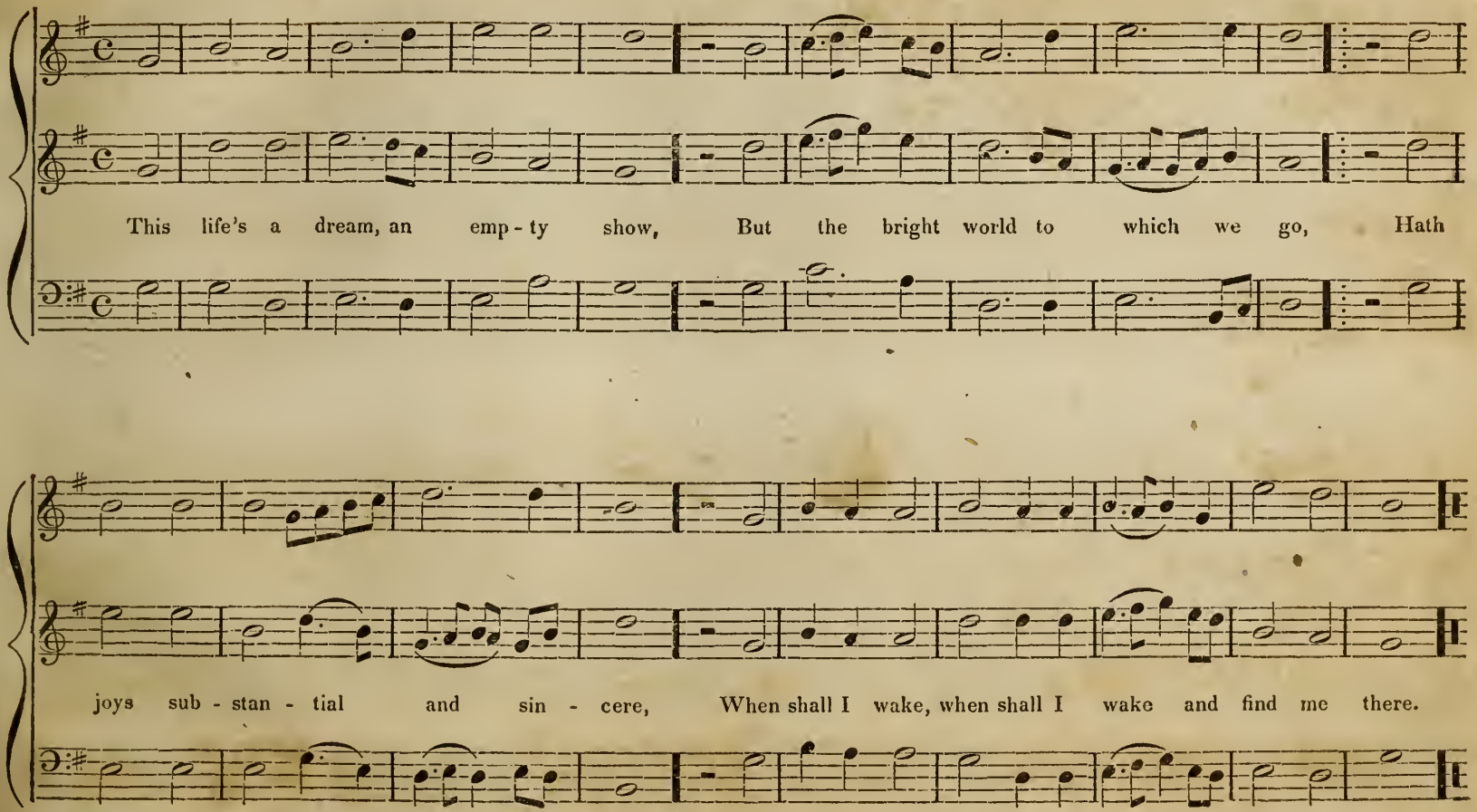


BROOMSGROVE. C. M.

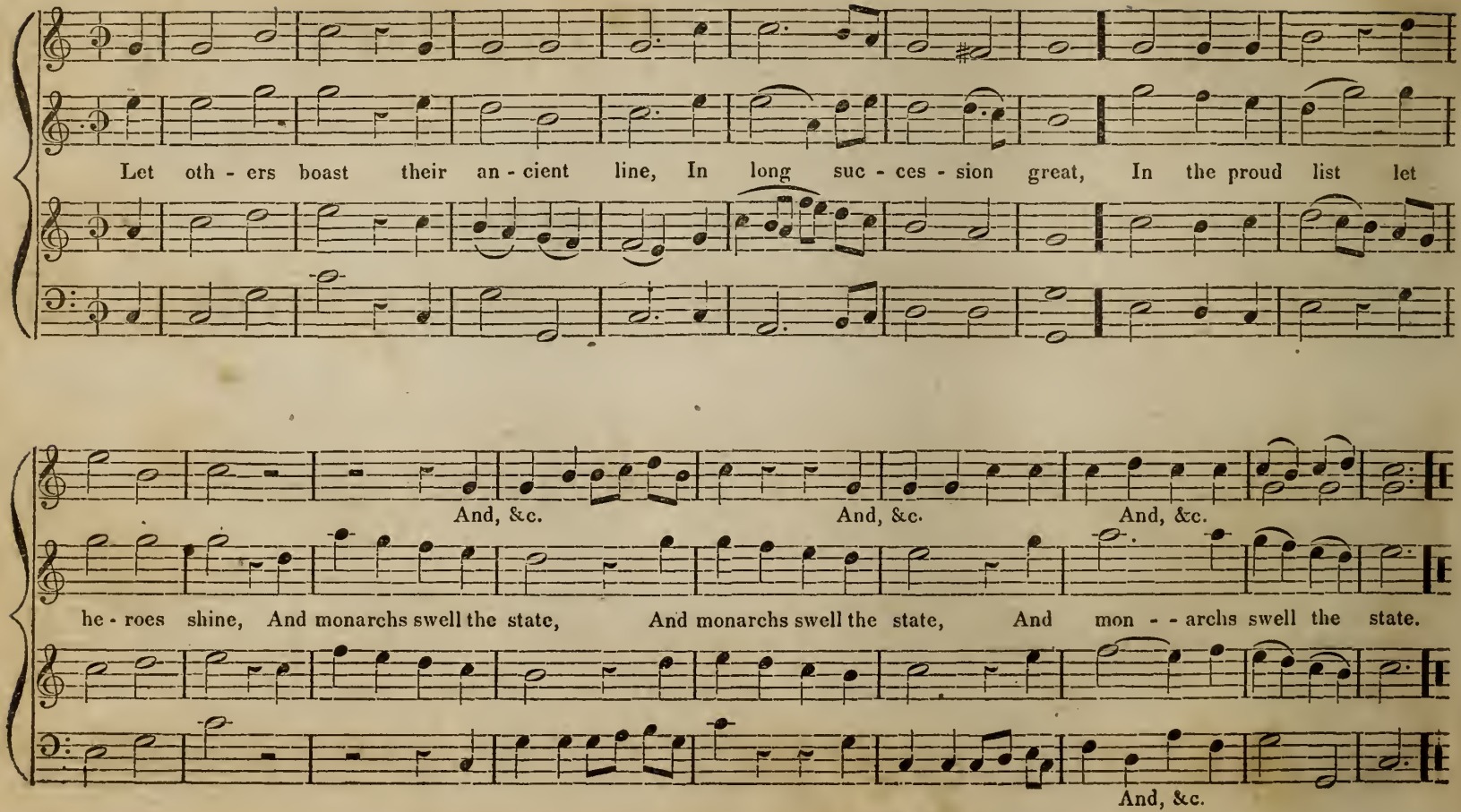


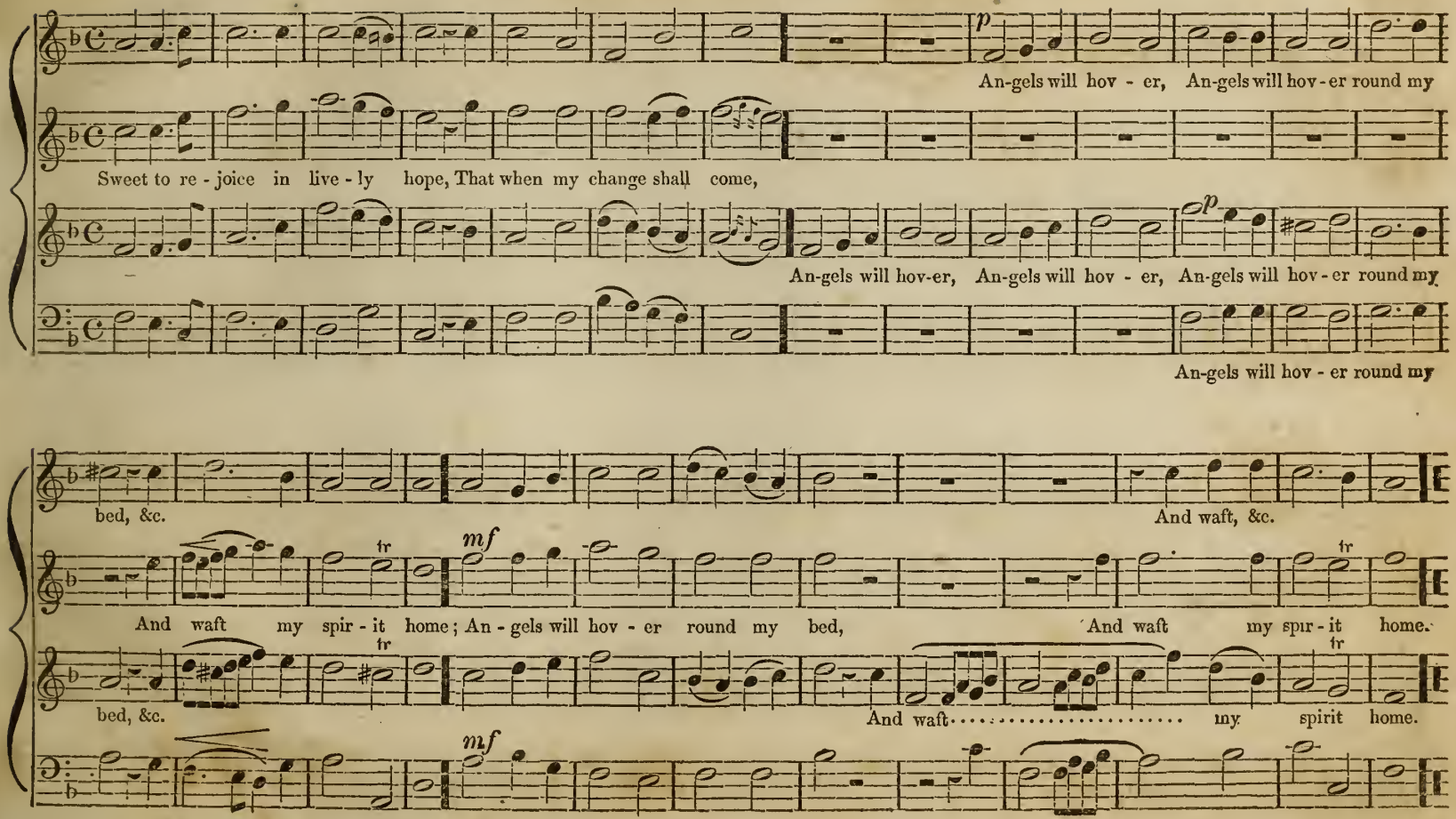
HUDDERSFIELD. C. M.



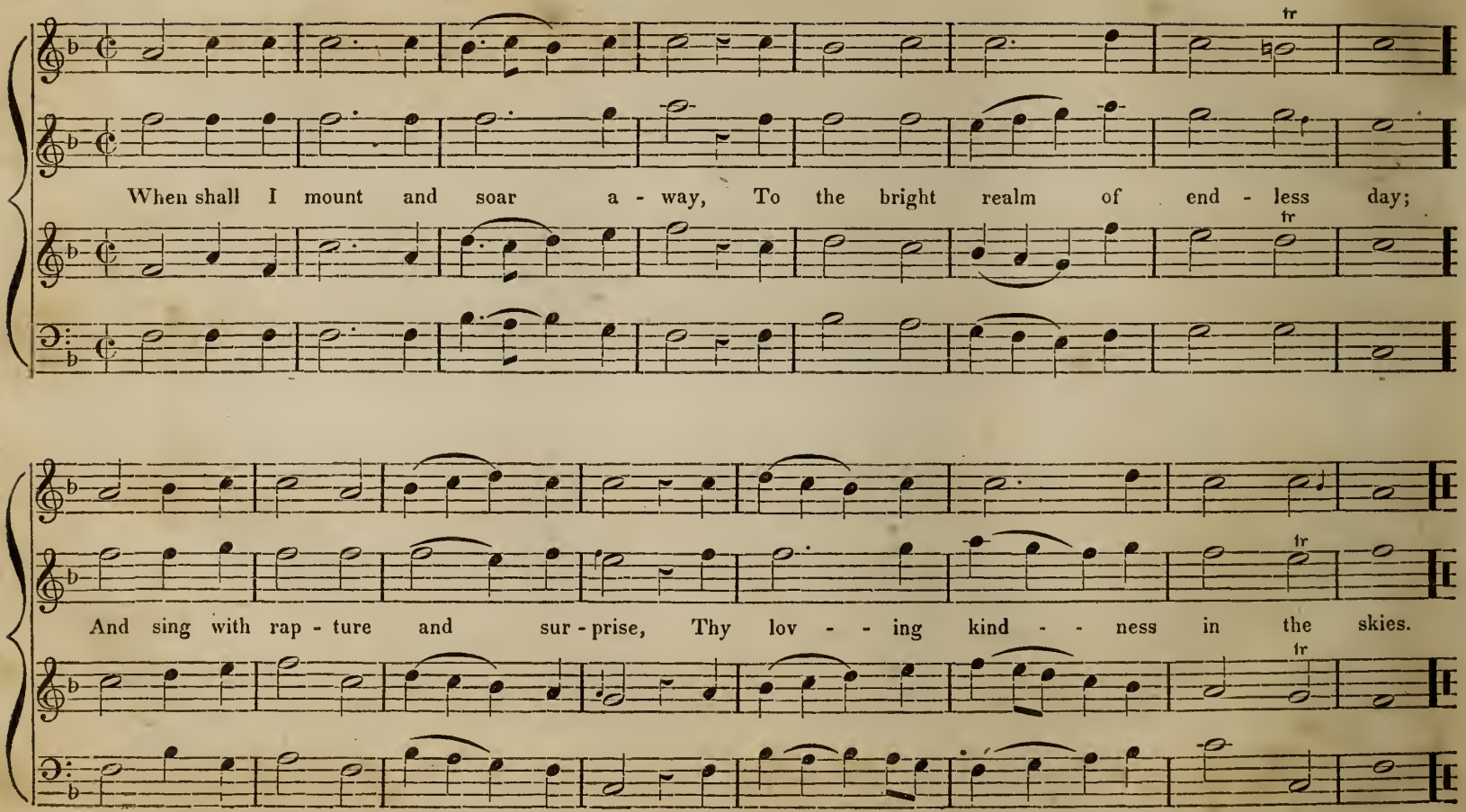

This life's a dream, an emp - ty show, But the bright world to which we go, Hath
joys sub - stan - tial and sin - cere, When shall I wake, when shall I wake and find me there.

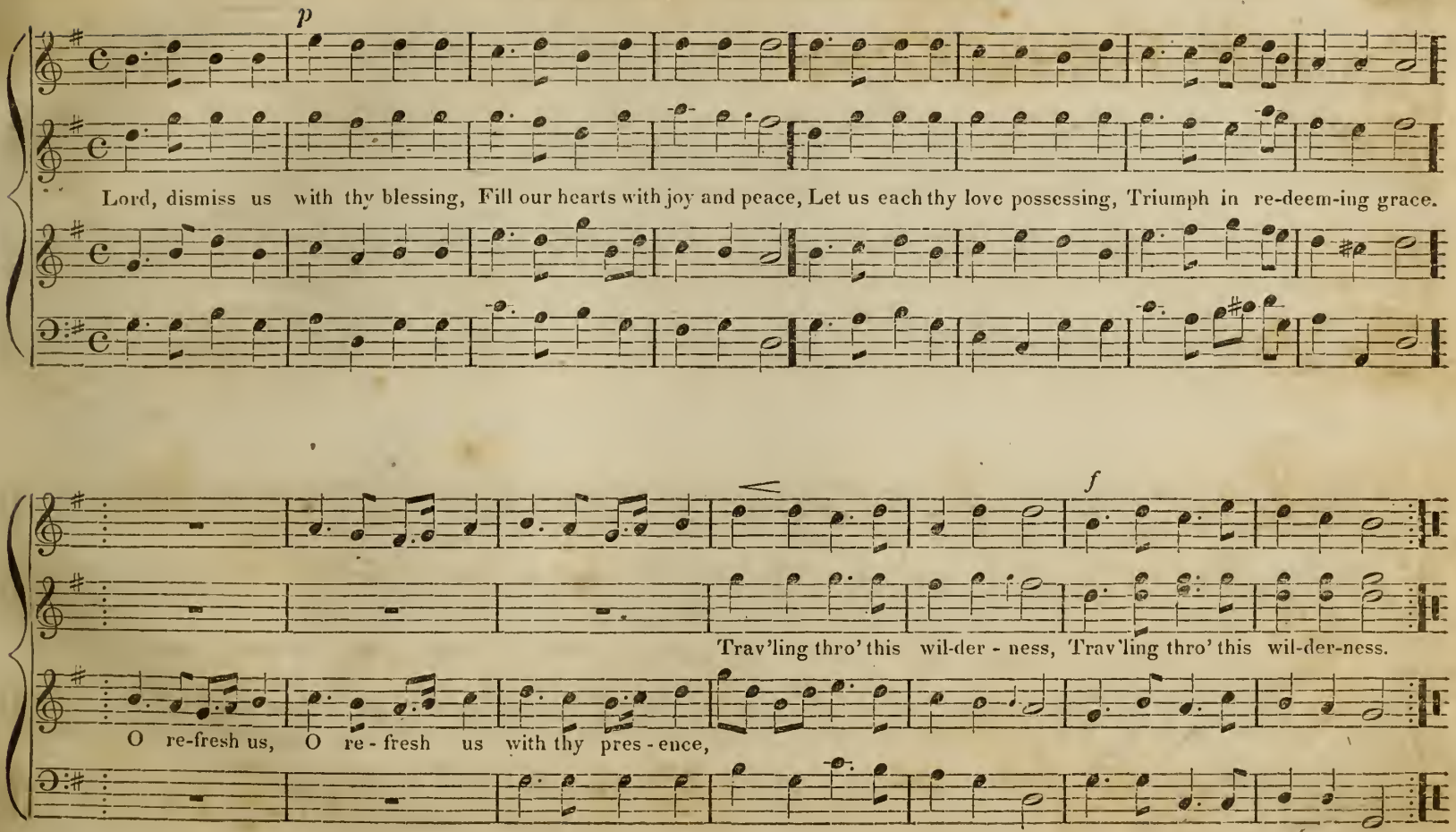
EBENEZER-NEW. C. M.



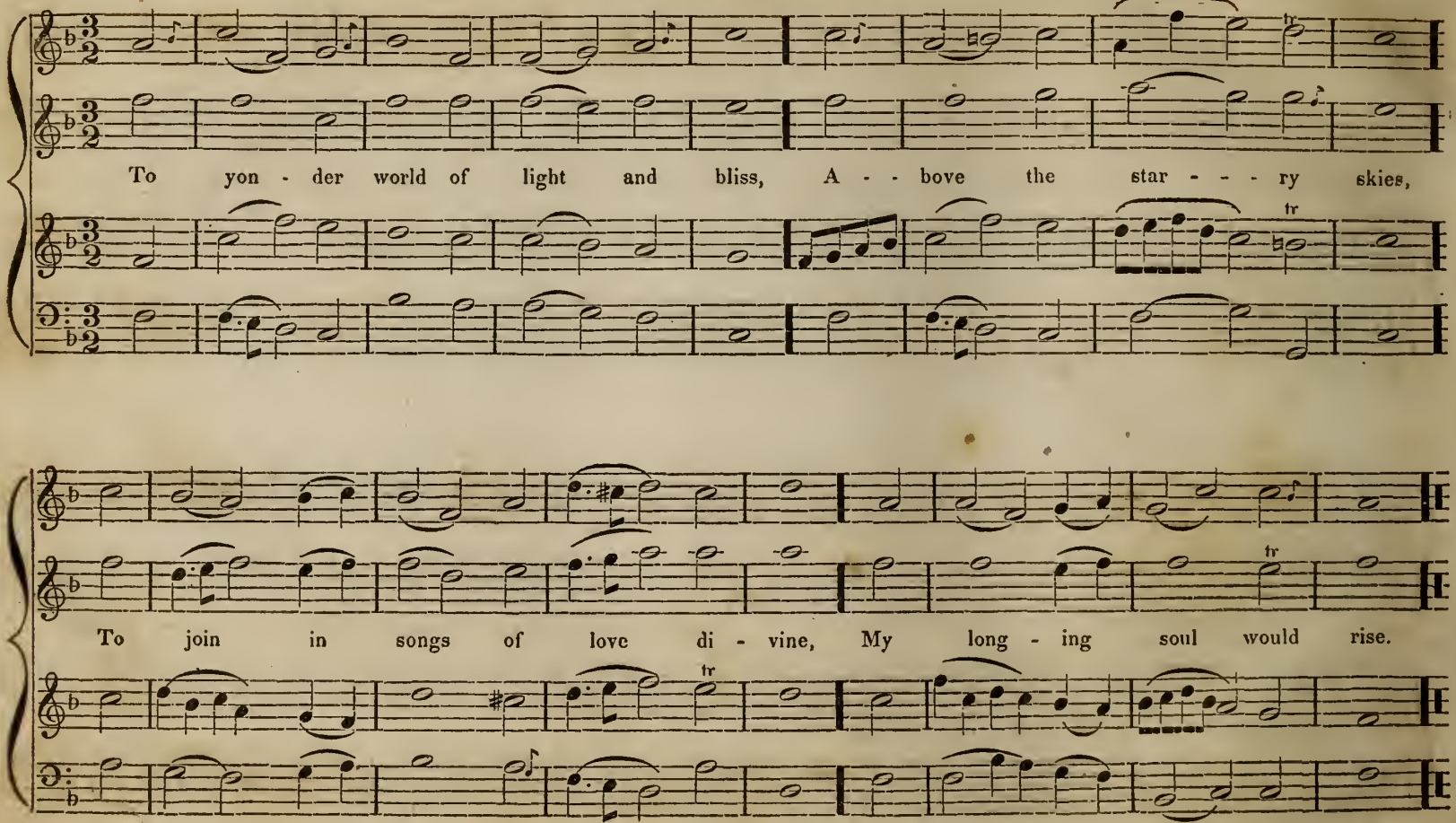

p
An-gels will hov - er, An-gels will hov-er round my
Sweet to re - joice in live - ly hope, That when my change shall come,
p
An-gels will hov-er, An-gels will hov - er, An-gels will hov-er round my
An-gels will hov - er round my
bed, &c.
And waft, &c.
mf
tr
And waft my spir - it home; An - gels will hov - er round my bed, And waft my spir - it home.
bed, &c.
And waft..... my spirit home.
mf

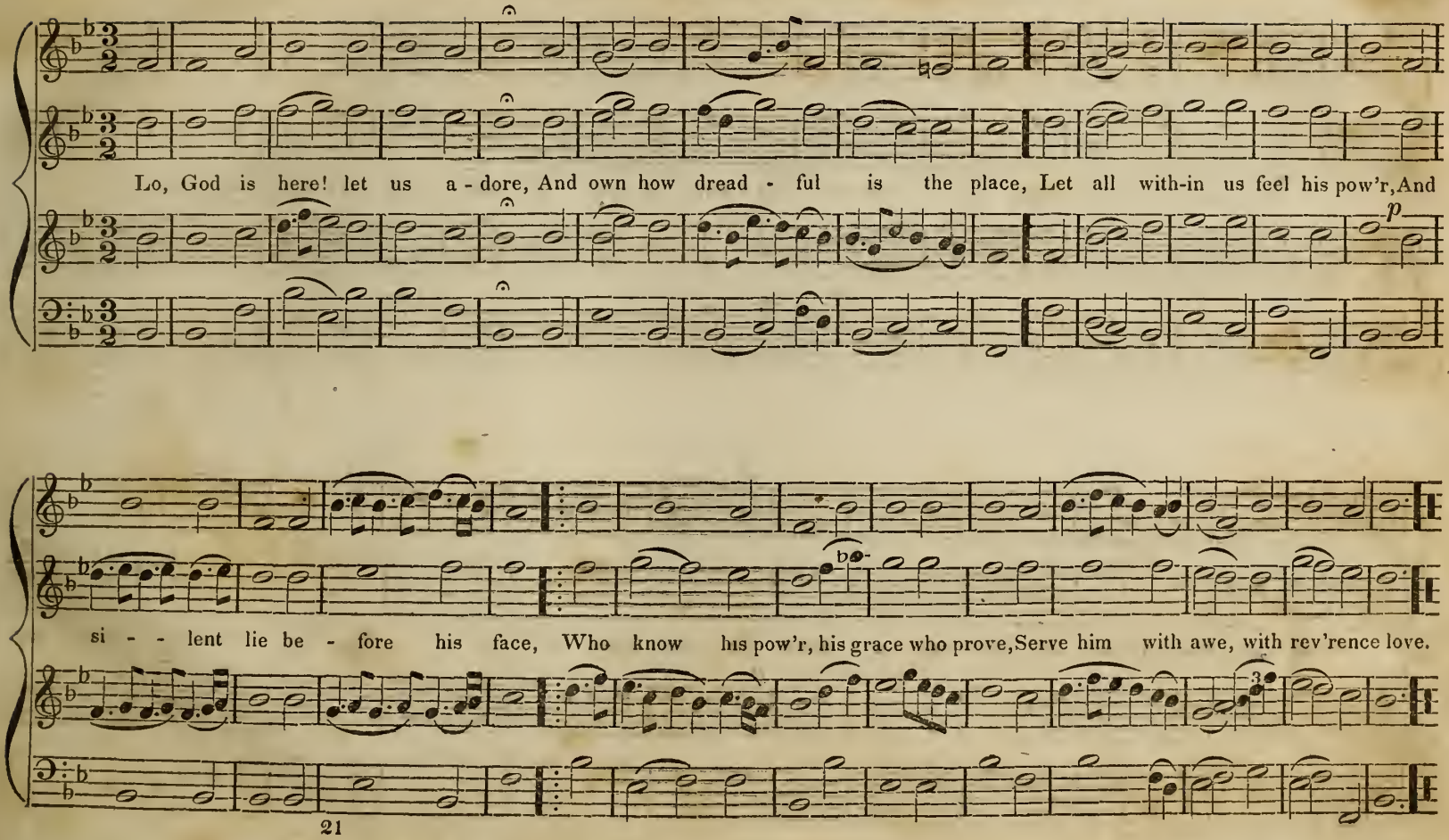
BIRMINGHAM. L. M.

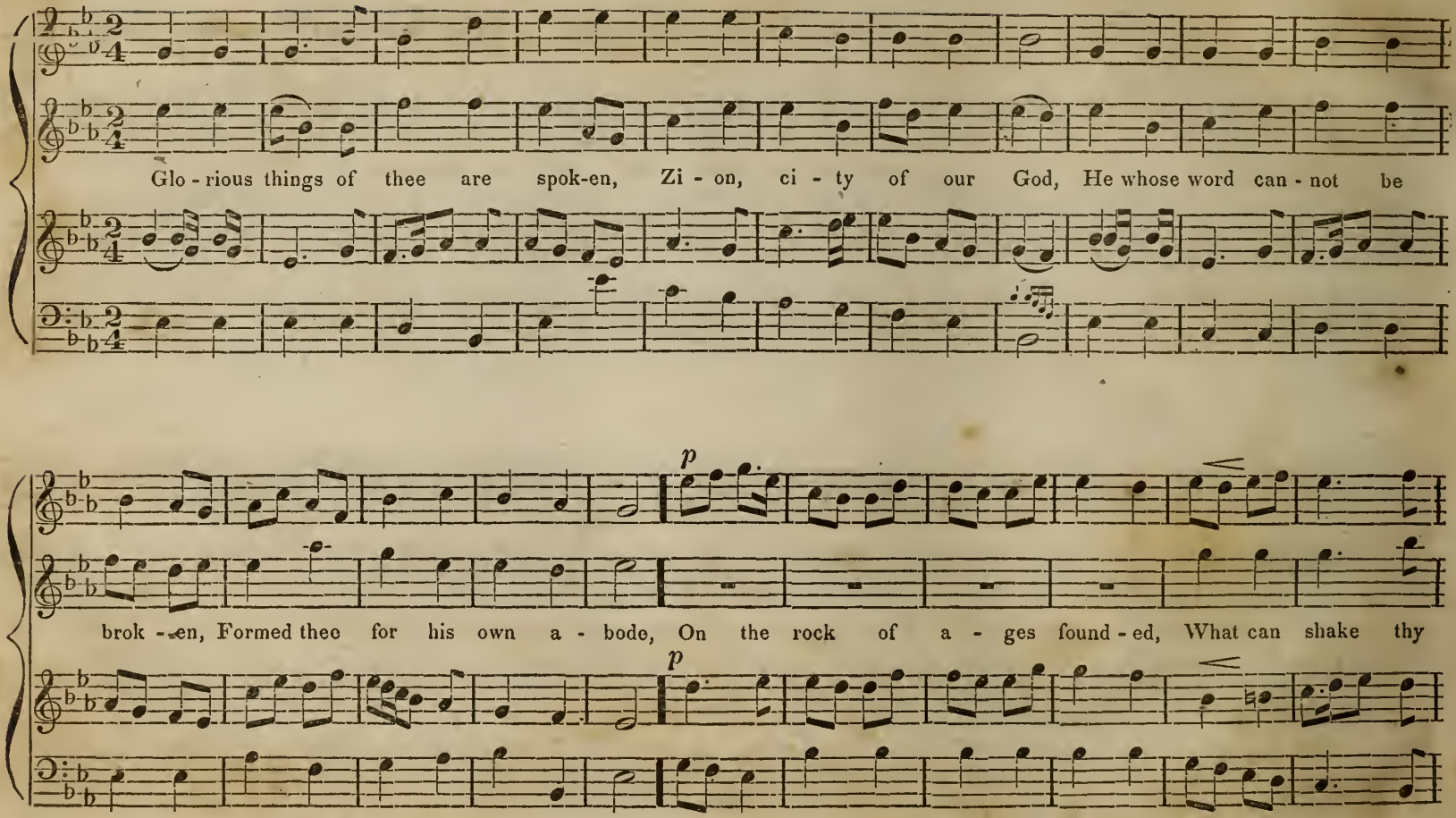


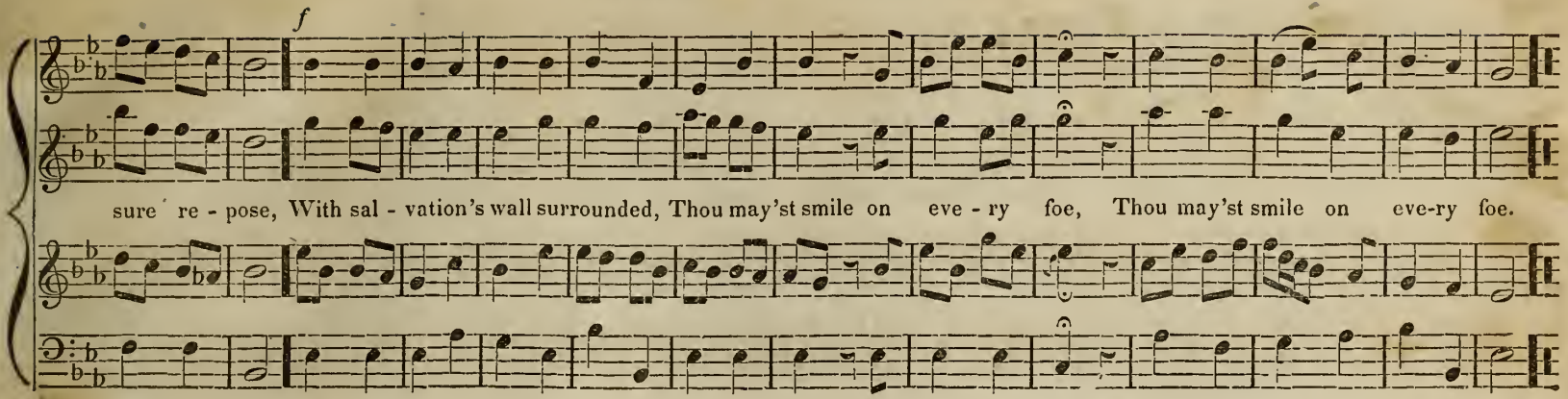

p
Lord, dismiss us with thy blessing, Fill our hearts with joy and peace, Let us each thy love possessing, Triumph in re-deem-ing grace.
f
Trav'ling thro' this wil-der - ness, Trav'ling thro' this wil-der-ness.
O re-fresh us, O re - fresh us with thy pres - ence,

FAILSWORTH. C. M.

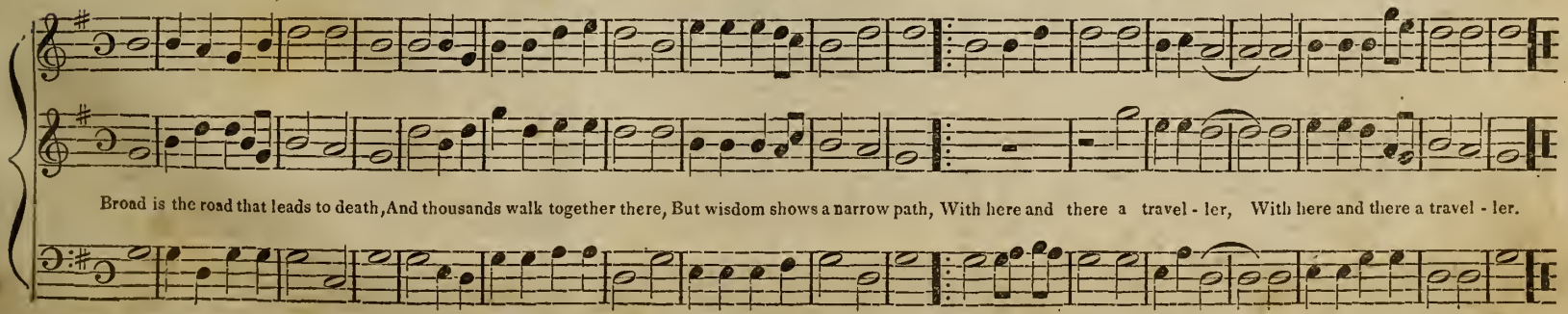


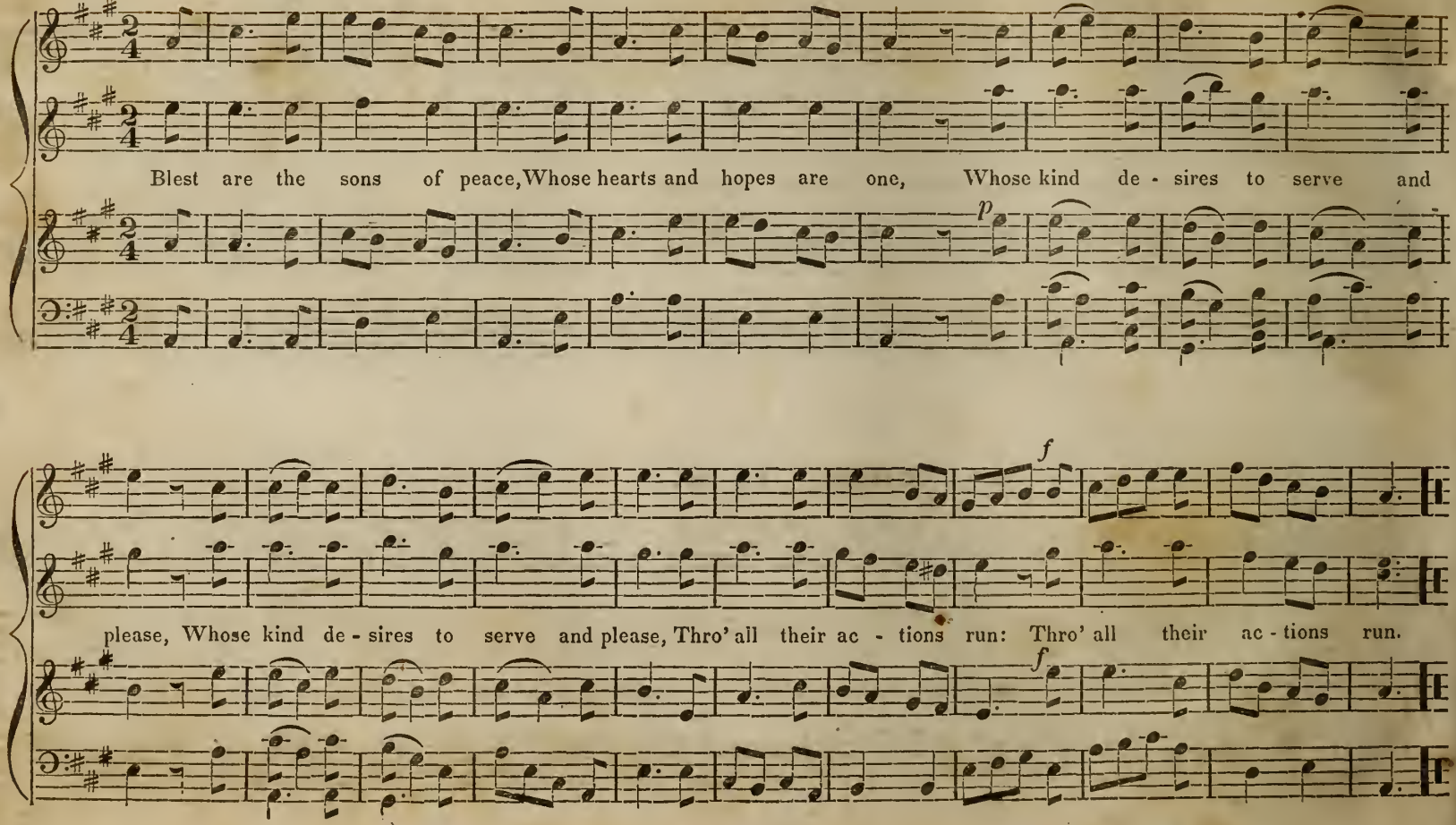

Lo, God is here! let us a - dore, And own how dread - ful is the place, Let all with-in us feel his pow'r, And
p
si - - lent lie be - fore his face, Who know his pow'r, his grace who prove, Serve him with awe, with rev'rence love.
21

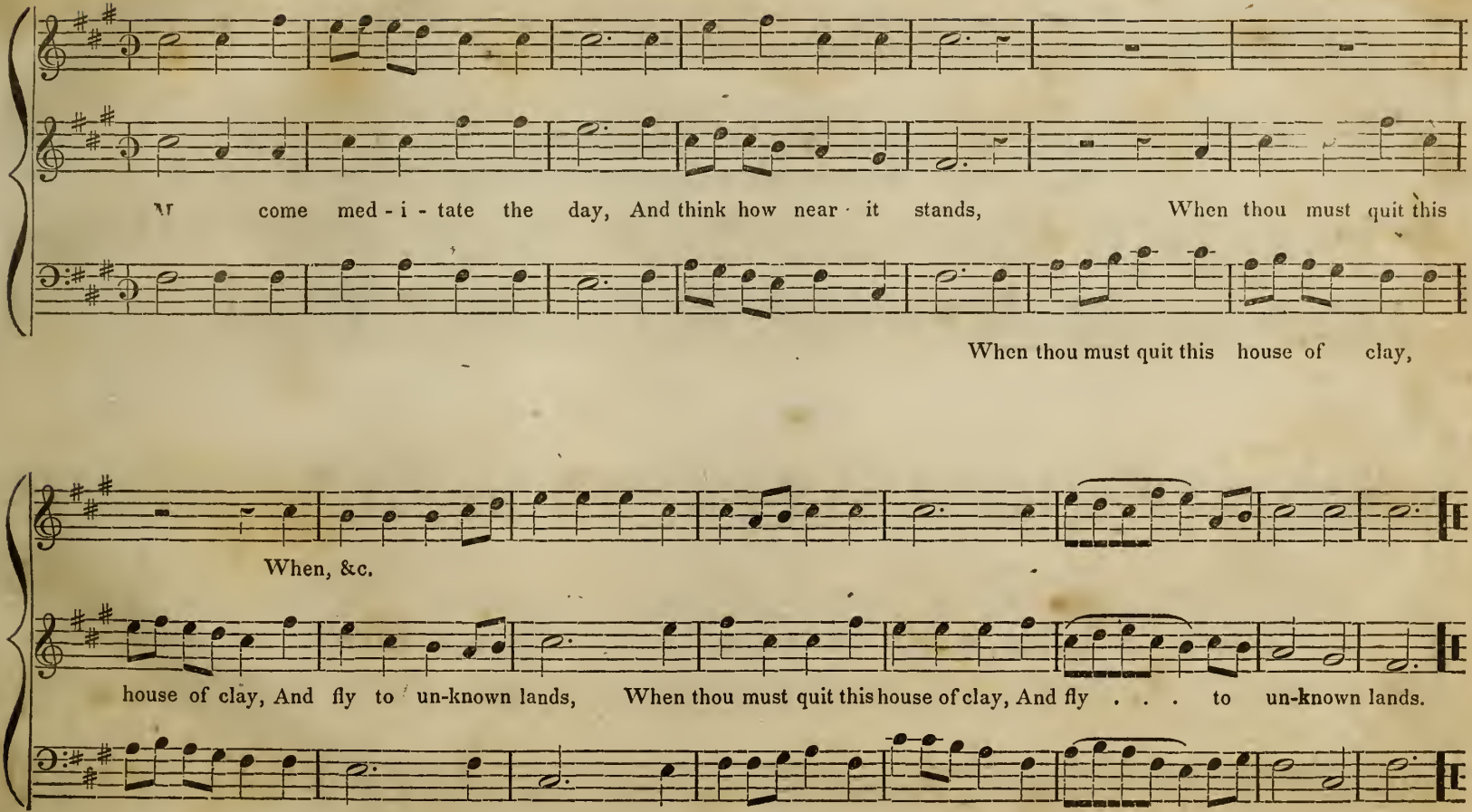

Glo - rious things of thee are spok-en, Zi - on, ci - ty of our God, He whose word can - not be
p
brok - en, Formed thee for his own a - bode, On the rock of a - ges found - ed, What can shake thy
p


f
sure re - pose, With sal - vation's wall surrounded, Thou may'st smile on eve - ry foe, Thou may'st smile on eve-ry foe.

ZION. L. M.

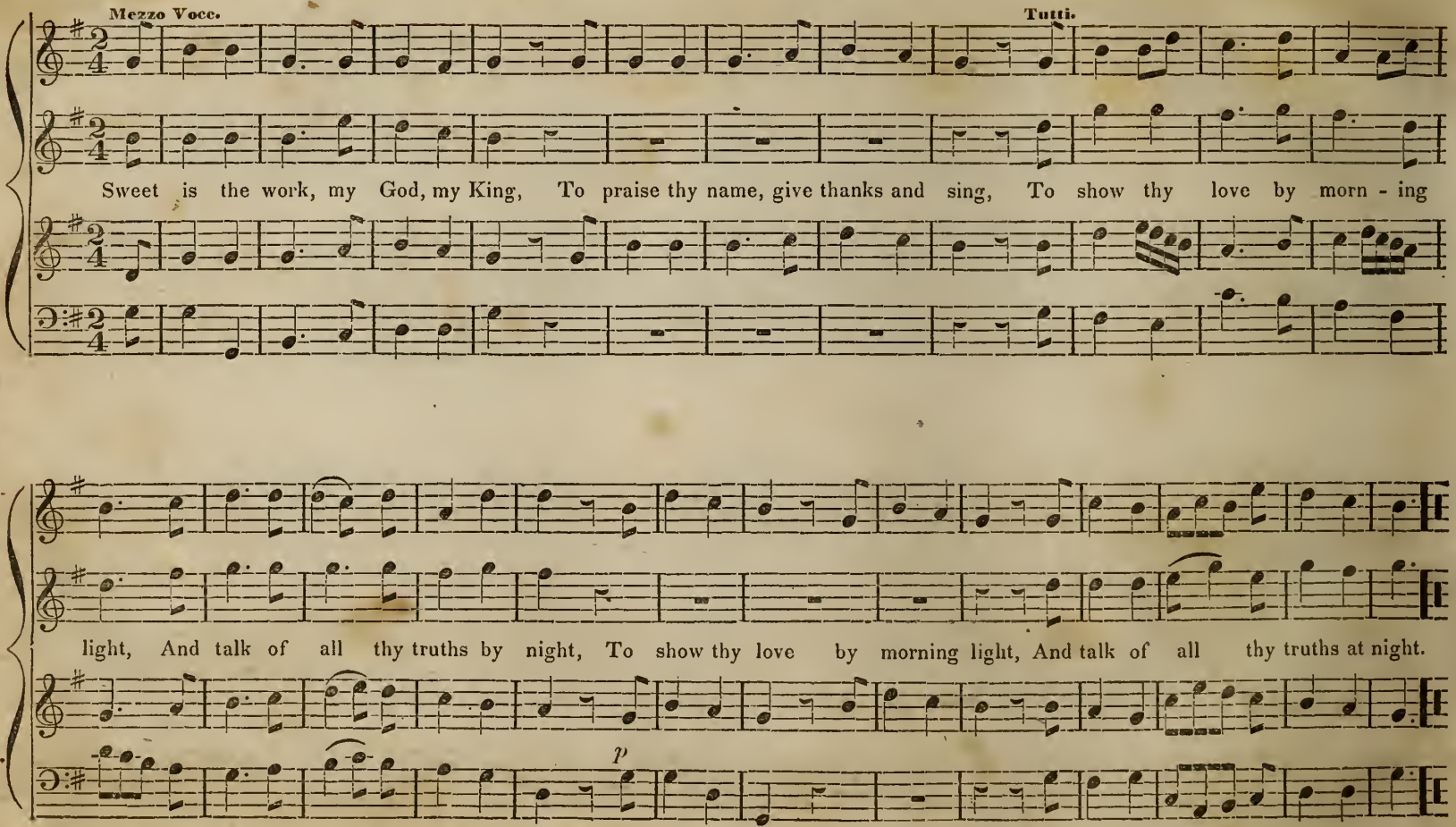

Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here and there a travel - ler, With here and there a travel - ler.

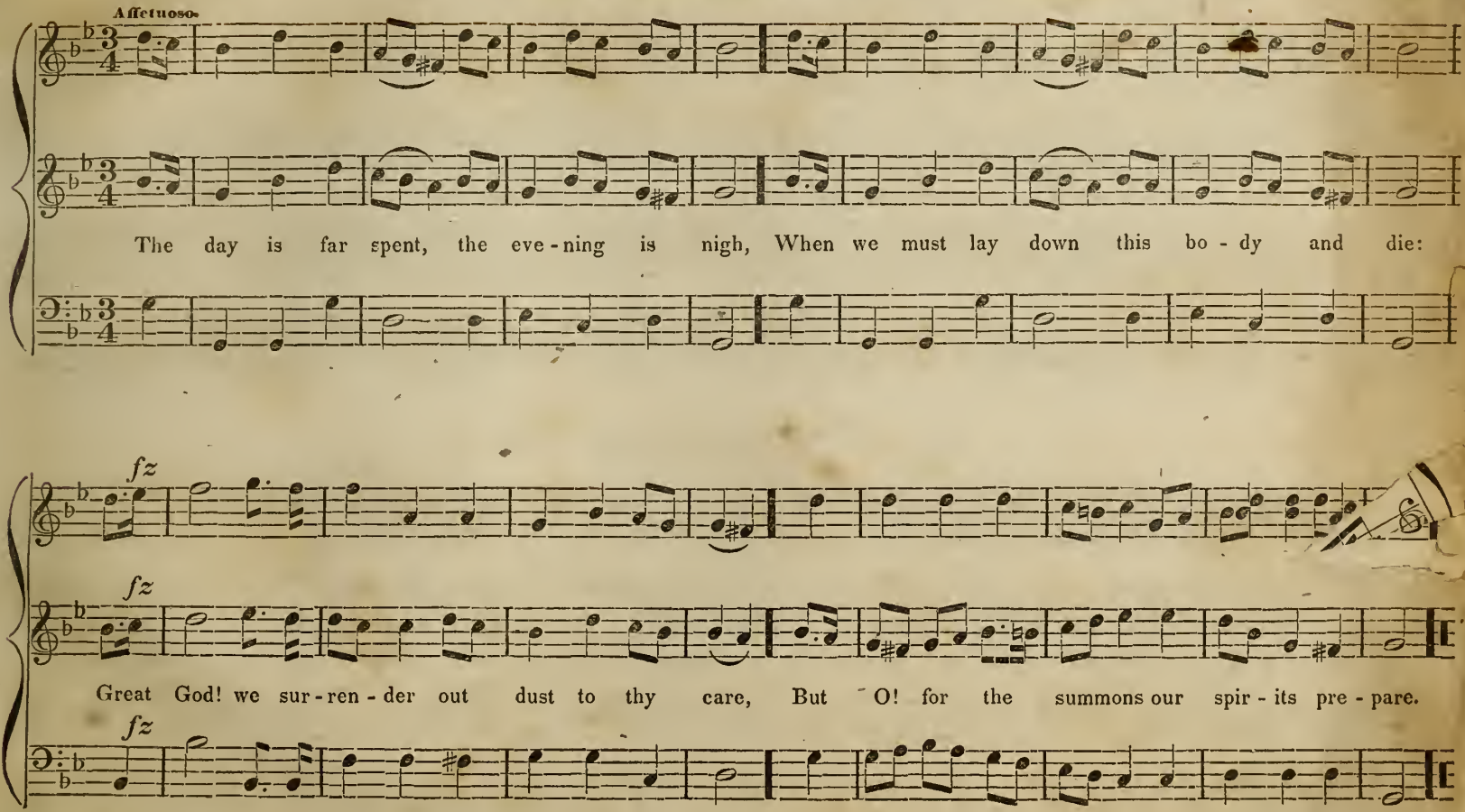

Blest are the sons of peace, Whose hearts and hopes are one, Whose kind de - sires to serve and
p
please, Whose kind de - sires to serve and please, Thro' all their ac - tions run: Thro' all their ac - tions run.
f
f


come med - i - tate the day, And think how near it stands, When thou must quit this
When thou must quit this house of clay,
When, &c.
house of clay, And fly to un-known lands, When thou must quit this house of clay, And fly . . . to un-known lands.

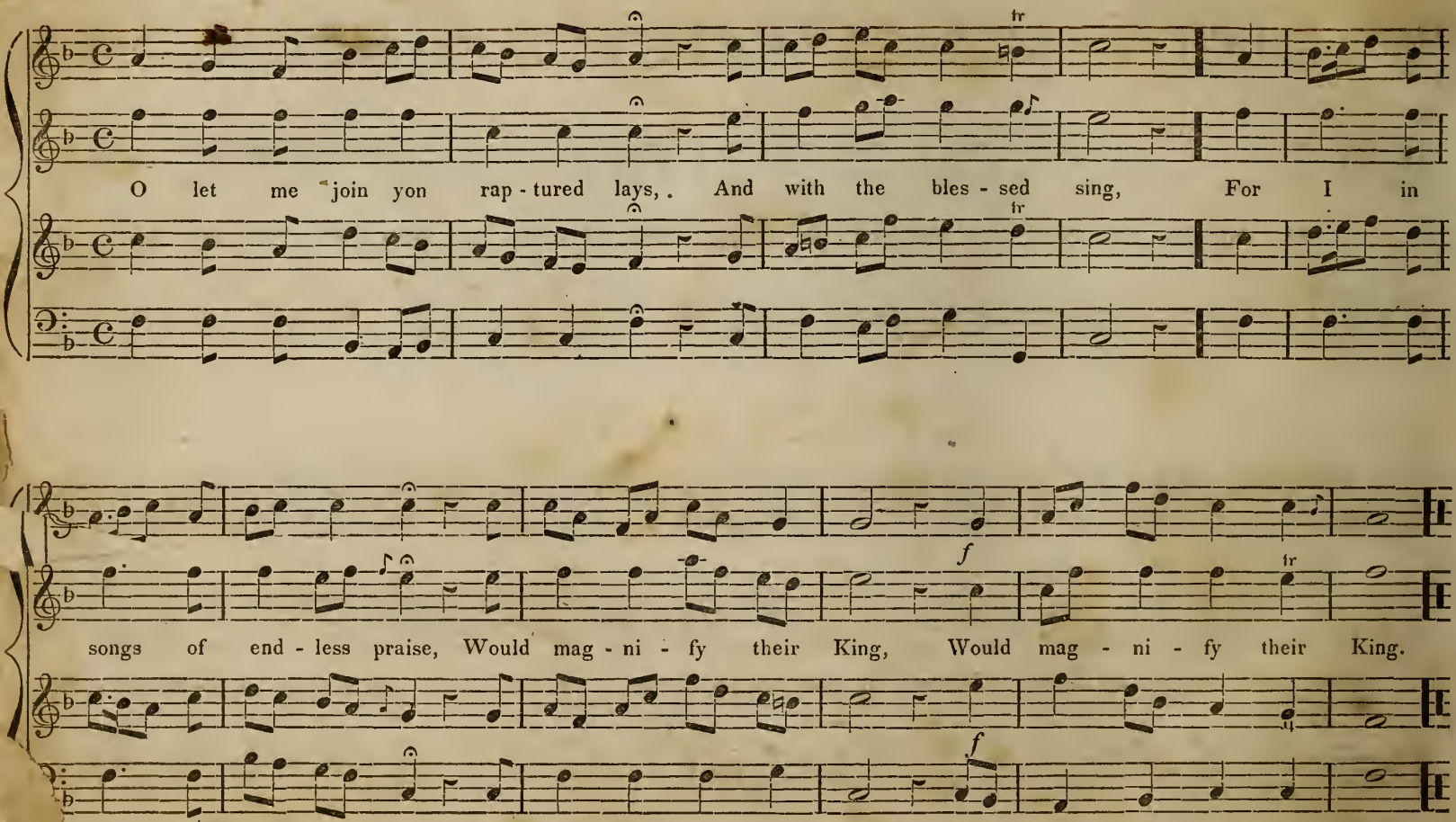
BERWICK. L. M.

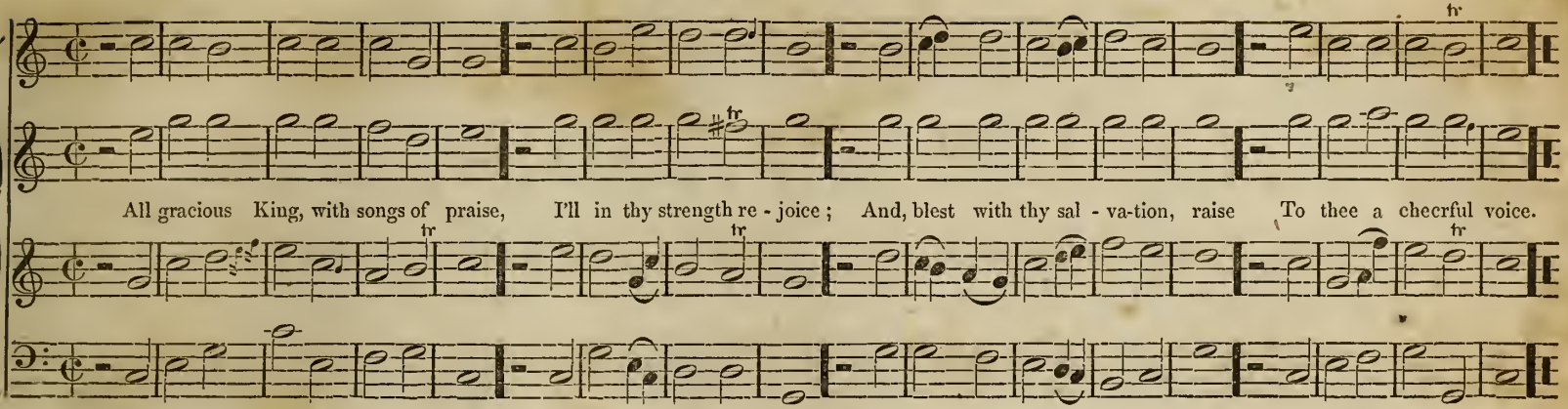
R. STRACHAN.



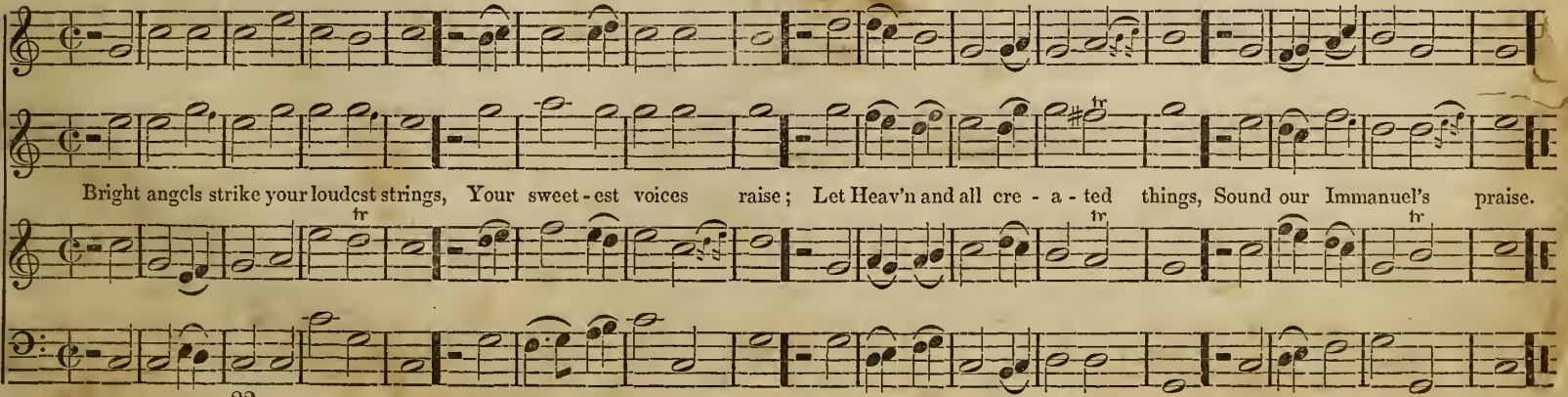

Affetuoso.
The day is far spent, the eve-ning is nigh, When we must lay down this bo-dy and die:
fz
fz
fz
Great God! we sur-ren-der out dust to thy care, But O! for the summons our spir-its pre-pare.

ROMAINE. C. M.


O let me join yon rap - tured lays, And with the bles - sed sing, For I in
songs of end - less praise, Would mag - ni - fy their King, Would mag - ni - fy their King.

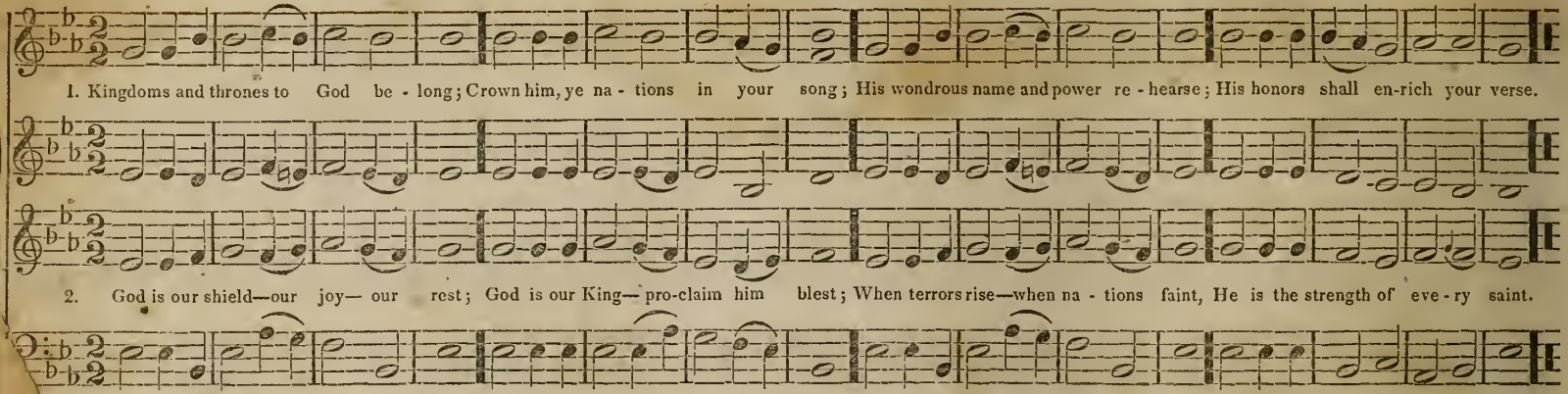


ST. BRIDGET'S. C. M.



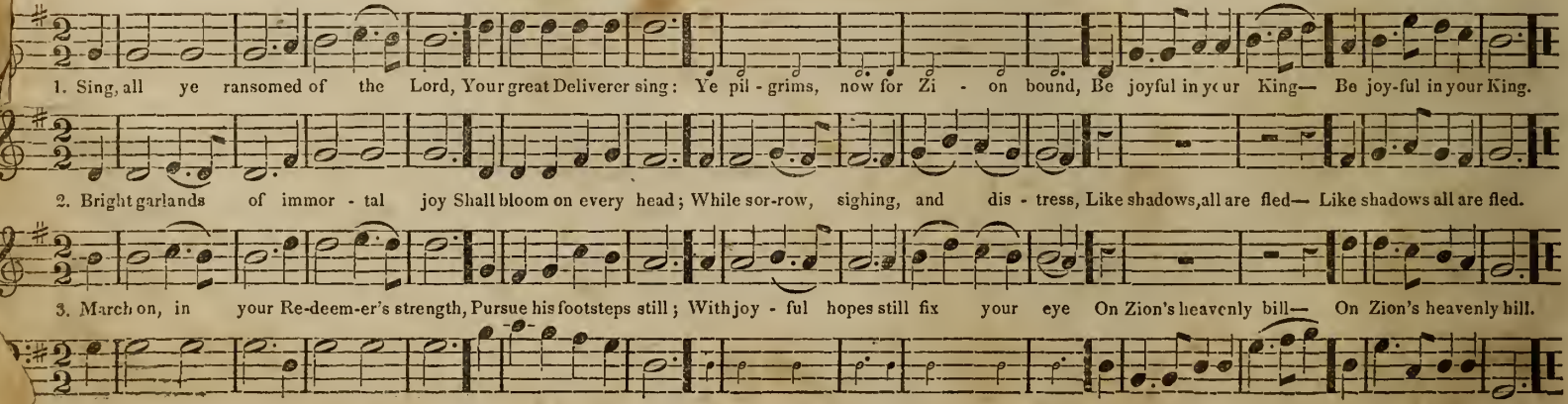
HAMBURG. L. M.

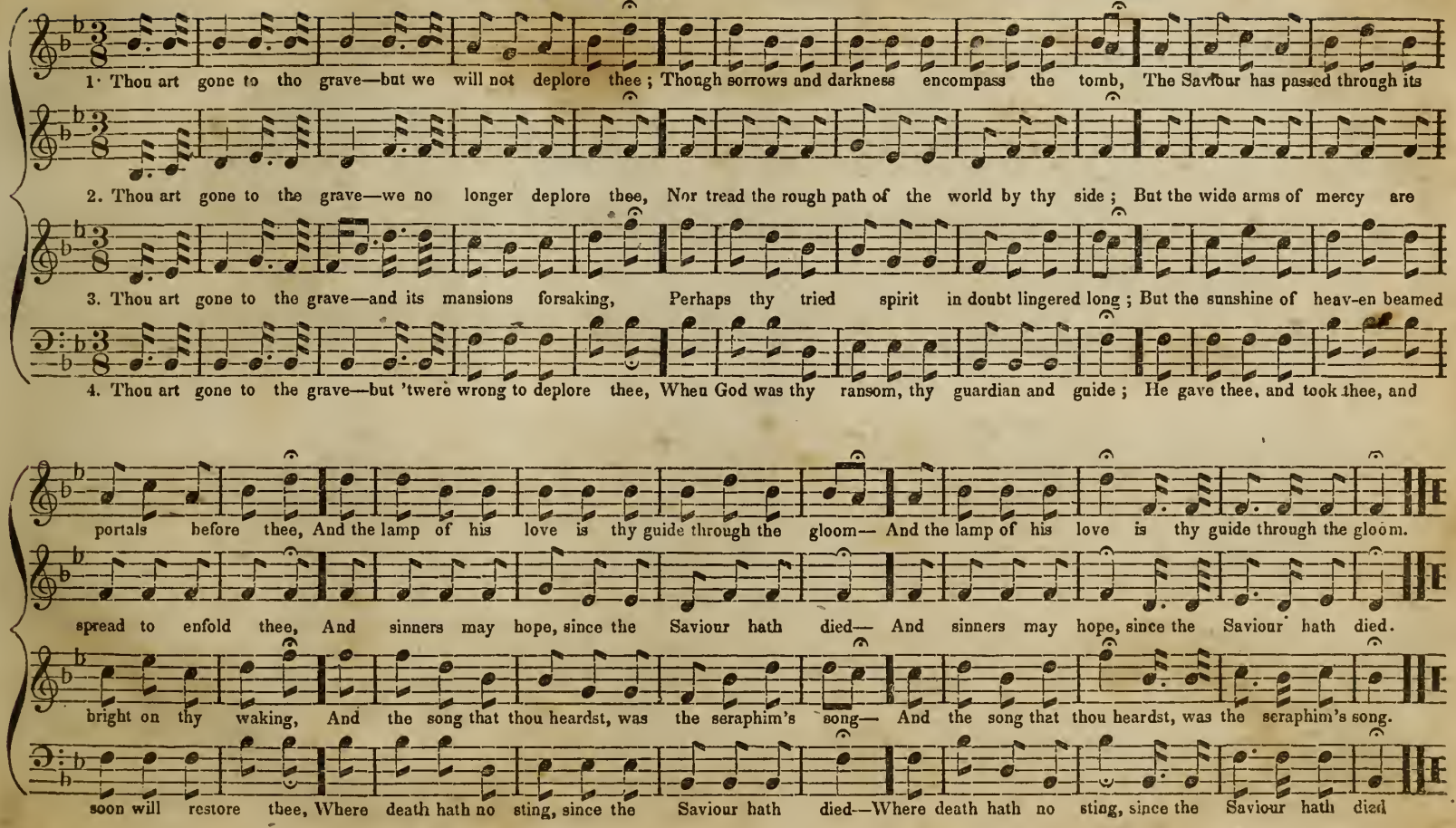
Arranged from a Gregorian Chant.



NICHOLS. C. M.

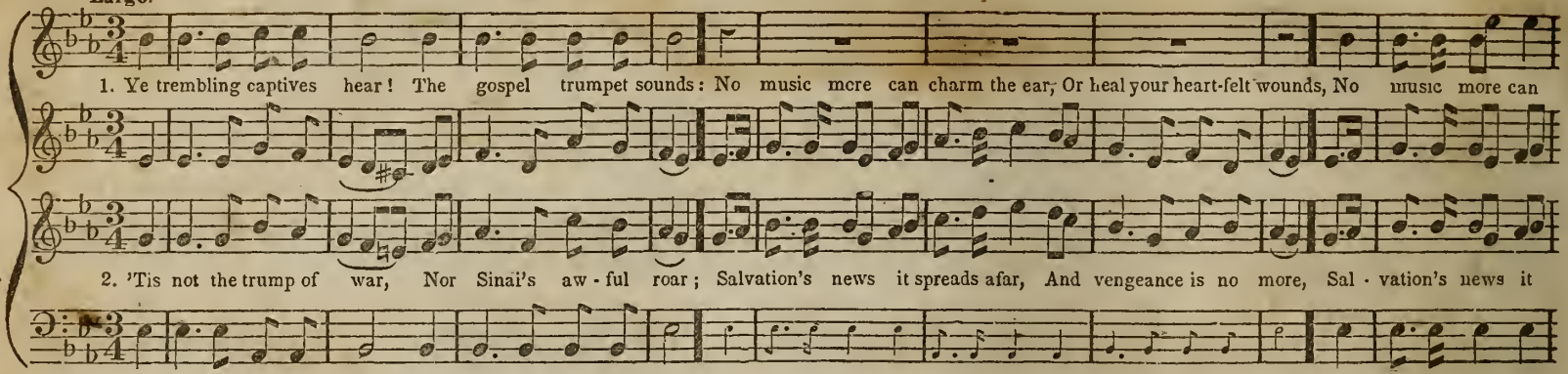
Bost. Academy's Coll.



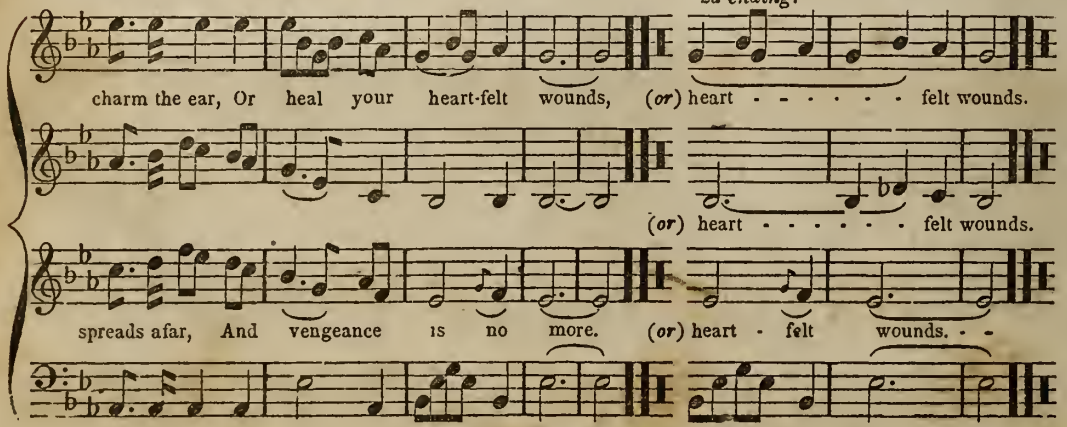

1. Thou art gone to the grave—but we will not deplore thee; Though sorrows and darkness encompass the tomb, The Saviour has passed through its
2. Thou art gone to the grave—we no longer deplore thee, Nor tread the rough path of the world by thy side; But the wide arms of mercy are
3. Thou art gone to the grave—and its mansions forsaking, Perhaps thy tried spirit in doubt lingered long; But the sunshine of heav-en beamed
4. Thou art gone to the grave—but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and
portals before thee, And the lamp of his love is thy guide through the gloom— And the lamp of his love is thy guide through the gloom.
spread to enfold thee, And sinners may hope, since the Saviour hath died— And sinners may hope, since the Saviour hath died.
bright on thy waking, And the song that thou heardst, was the seraphim's song— And the song that thou heardst, was the seraphim's song.
soon will restore thee, Where death hath no sting, since the Saviour hath died—Where death hath no sting, since the Saviour hath died

DIMON.* S. M.

Largo.



2d ending.



3

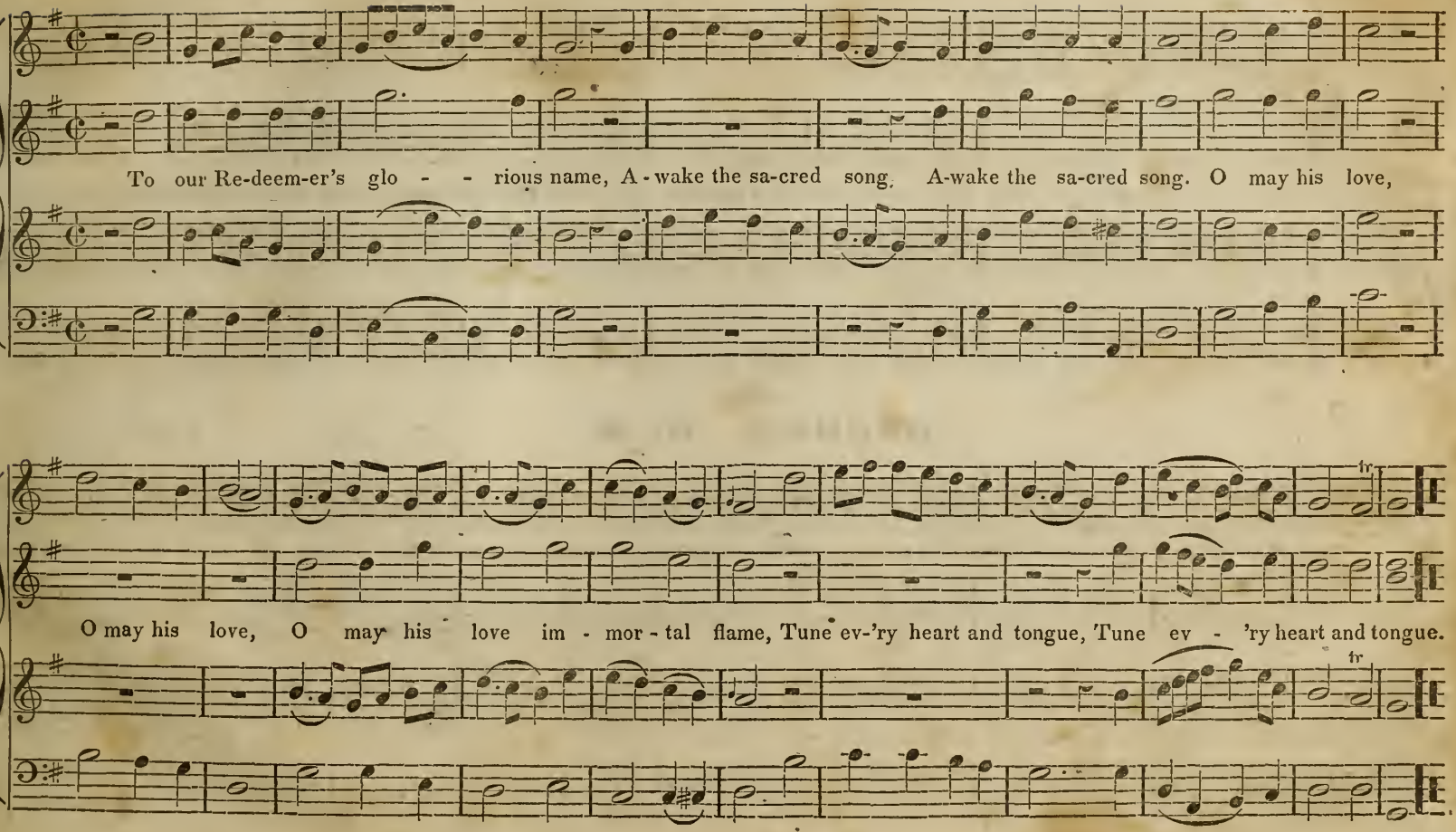
Forgiveness, love, and peace,
Glad heaven aloud proclaims;
And earth the Jubilee's release,
With eager rapture, claims,

4

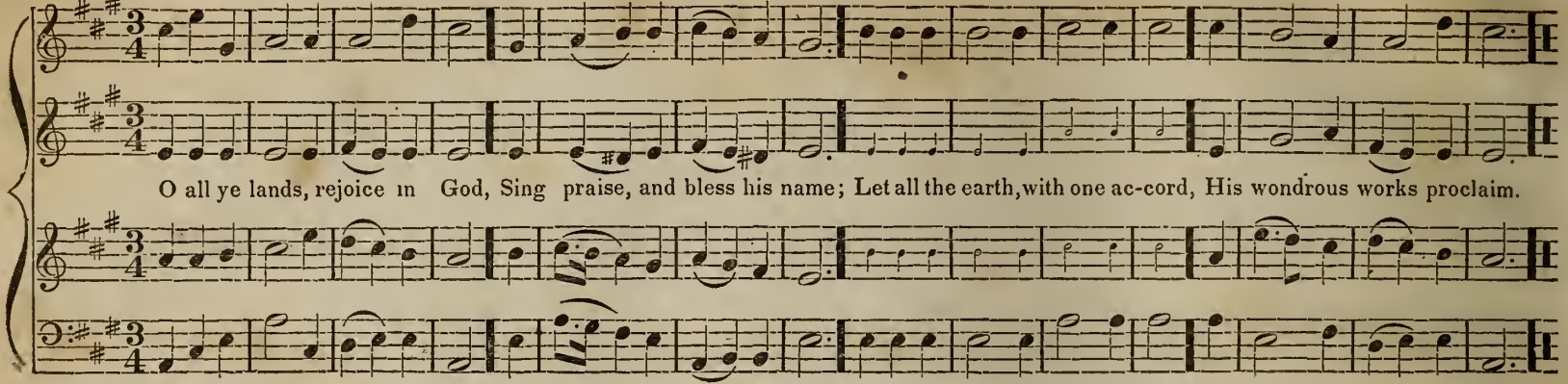
Far, far to distant lands
The saving news shall spread
And Jesus all his willing bands,
In glorious triumph lead.

Church Psalmody, Hy. 239.

* This tune is taken from "Occasional Psalm and Hymn Tunes." by permission of the proprietor of that work

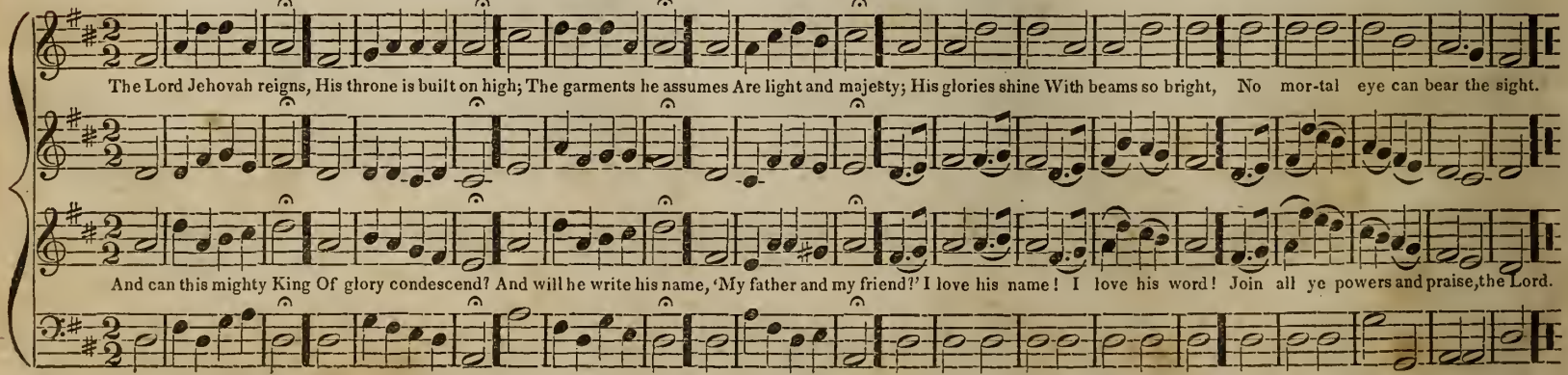

To our Re-deem-er's glo - - rious name, A-wake the sa-cred song, A-wake the sa-cred song. O may his love,
O may his love, O may his love im - mor-tal flame, Tune ev-'ry heart and tongue, Tune ev - 'ry heart and tongue.
tr
tr

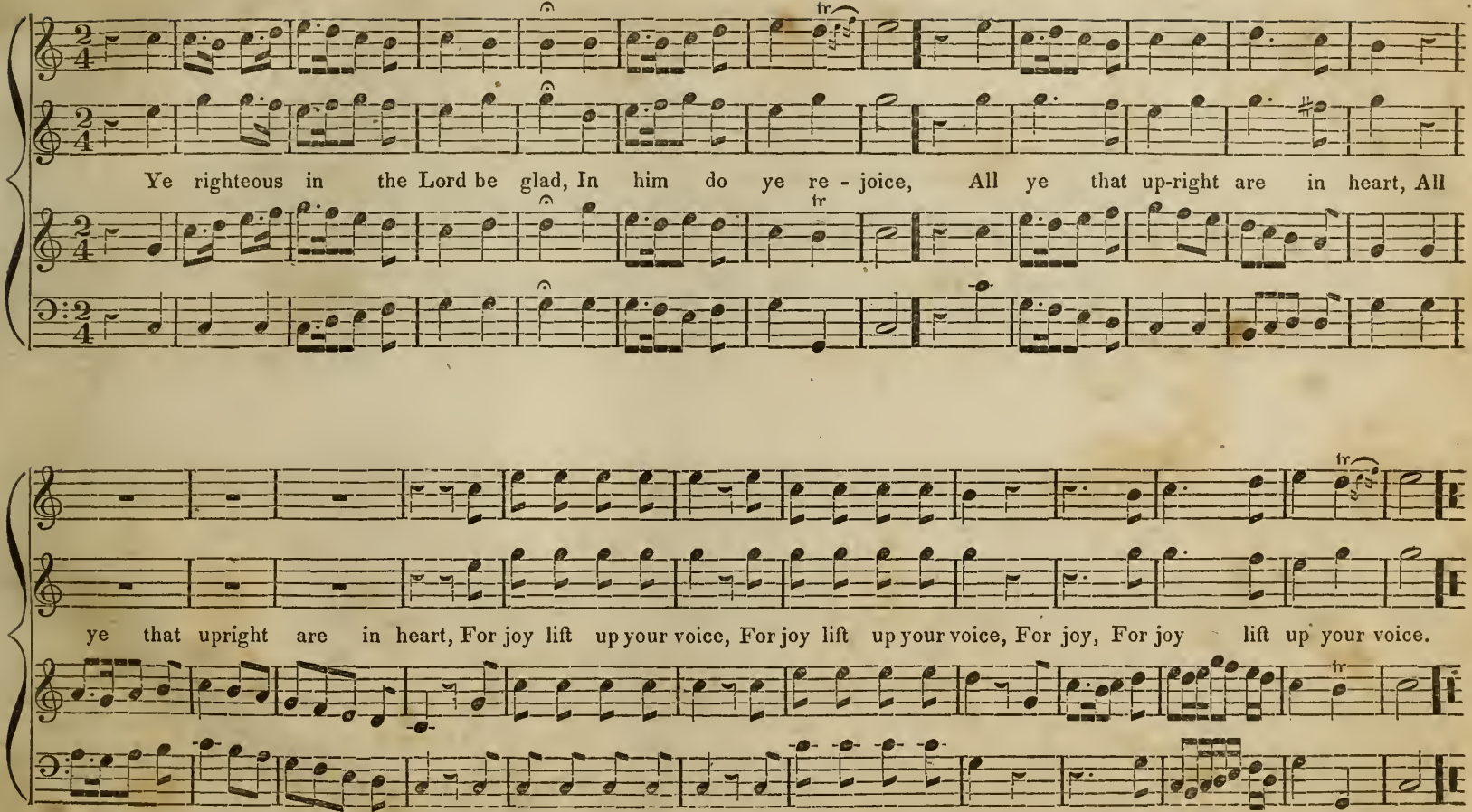
ARUNDEL. C. M.

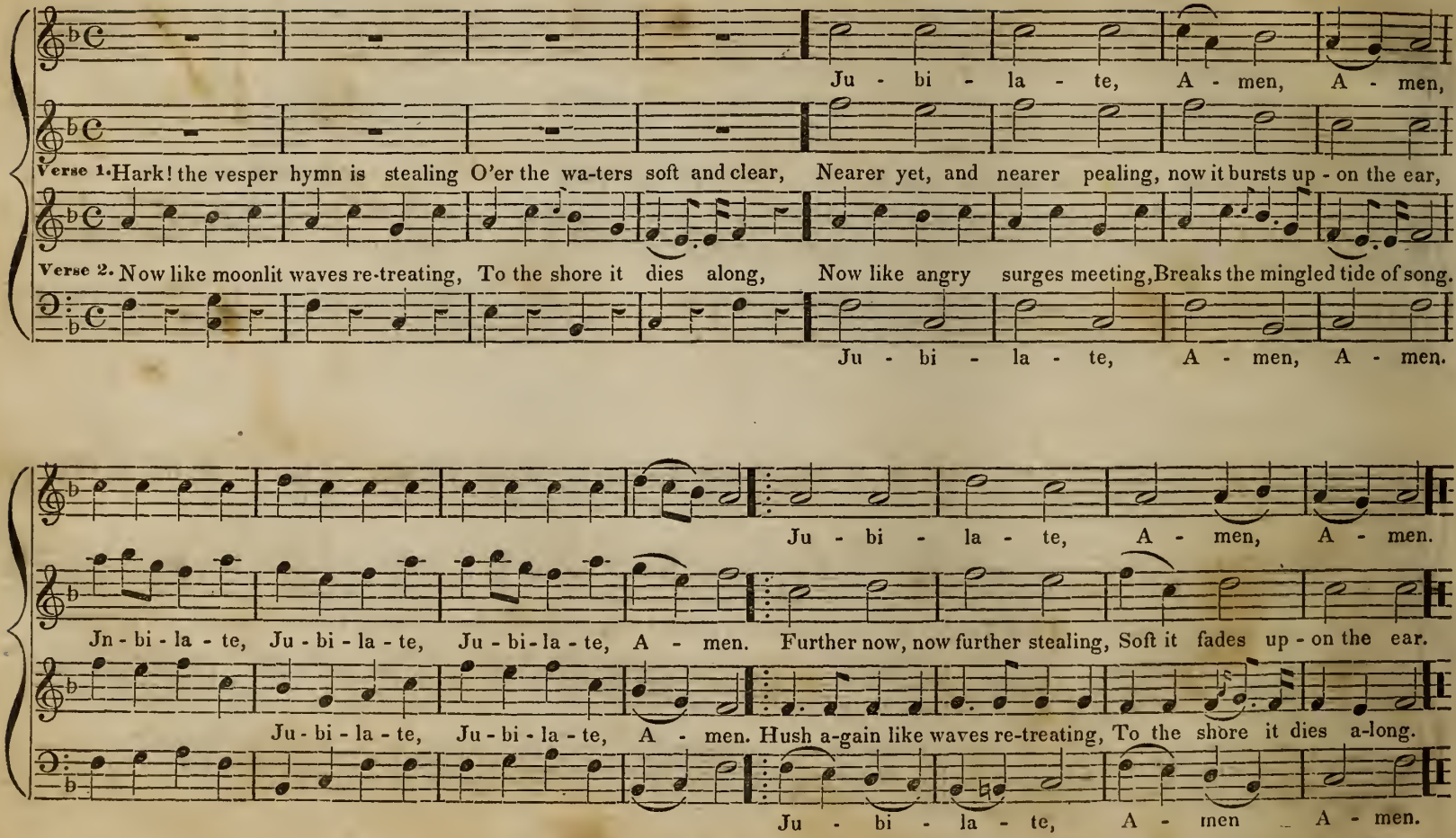


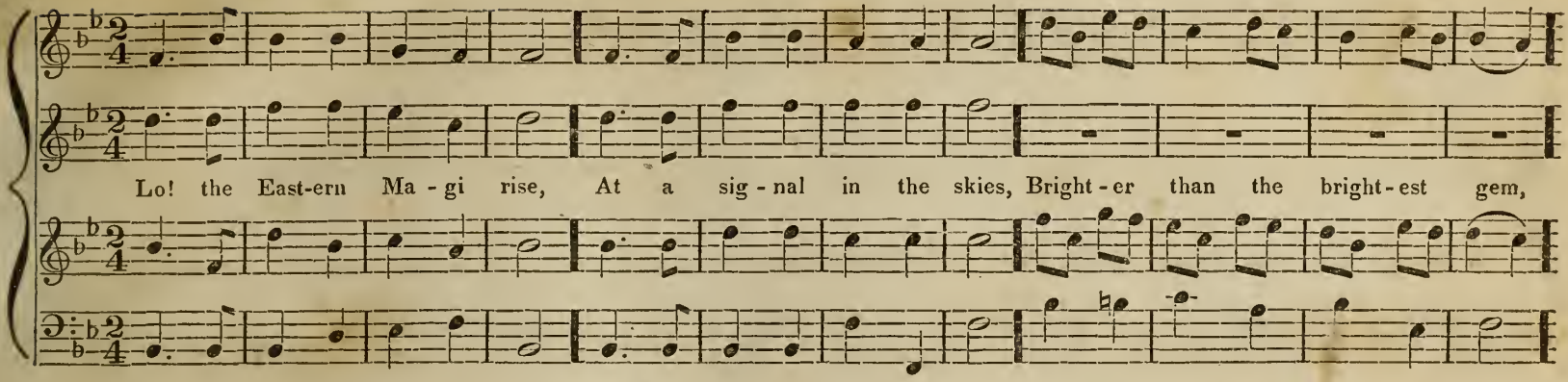
HADDAM. H. M.

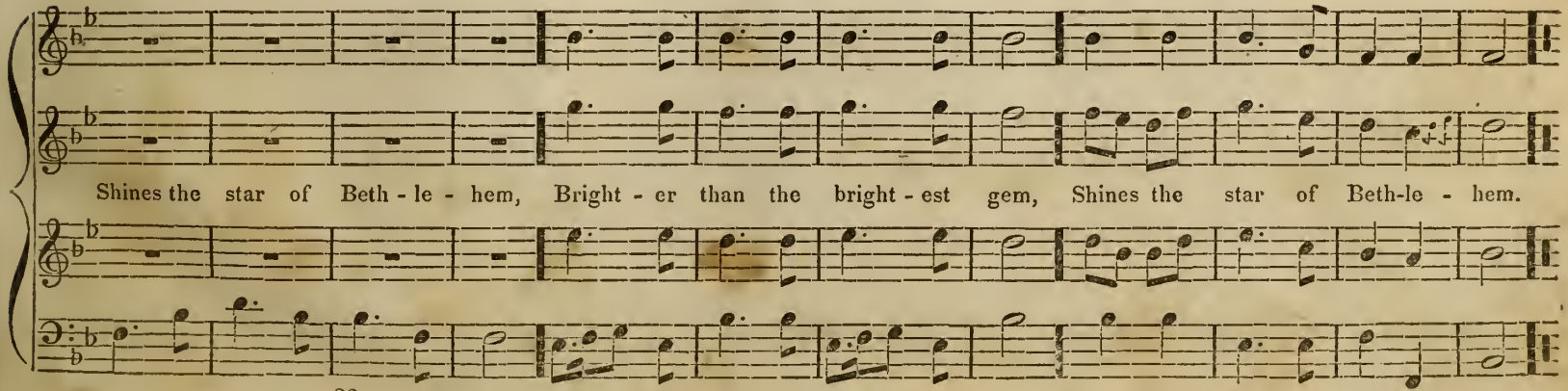
L. MASON.



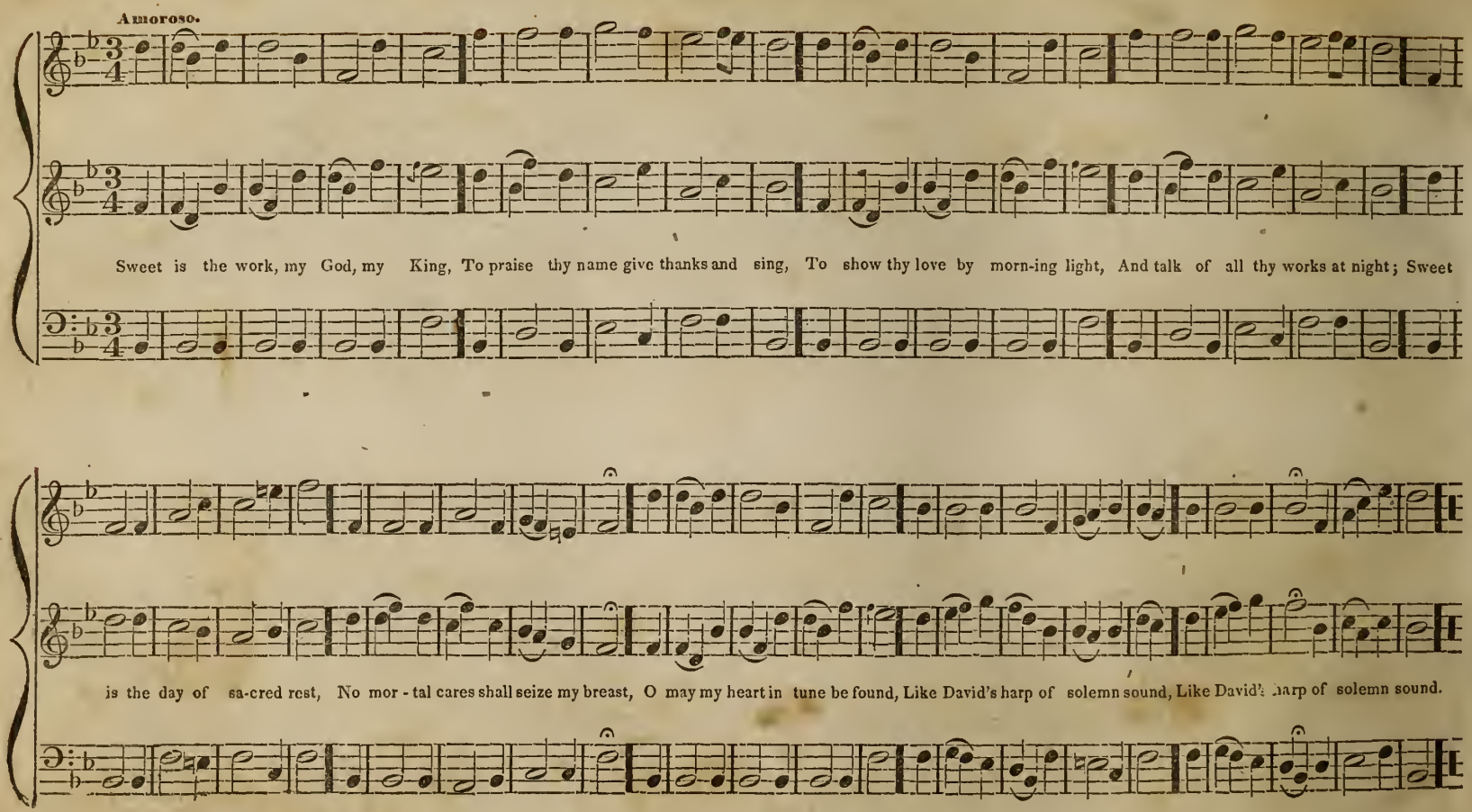

Ye righteous in the Lord be glad, In him do ye re - joice, All ye that up-right are in heart, All
ye that upright are in heart, For joy lift up your voice, For joy lift up your voice, For joy, For joy lift up your voice.


Ju - bi - la - te, A - men, A - men,
Verse 1. Hark! the vesper hymn is stealing O'er the wa-ters soft and clear, Nearer yet, and nearer pealing, now it bursts up - on the ear,
Verse 2. Now like moonlit waves re-treating, To the shore it dies along, Now like angry surges meeting, Breaks the mingled tide of song.
Ju - bi - la - te, A - men, A - men.
Ju - bi - la - te, A - men, A - men.
Jn - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Further now, now further stealing, Soft it fades up - on the ear.
Ju - bi - la - te, Ju - bi - la - te, A - men. Hush a-gain like waves re-treating, To the shore it dies a-long.
Ju - bi - la - te, A - men A - men.

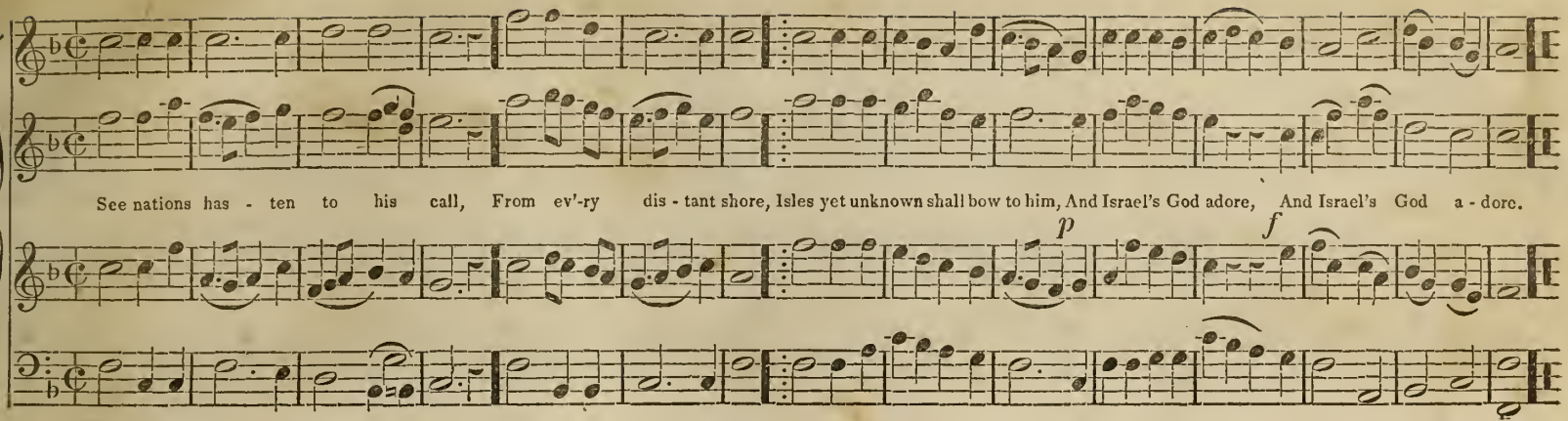

Lo! the East-ern Ma - gi rise, At a sig - nal in the skies, Bright - er than the bright - est gem,


Shines the star of Beth - le - hem, Bright - er than the bright - est gem, Shines the star of Beth-le - hem.

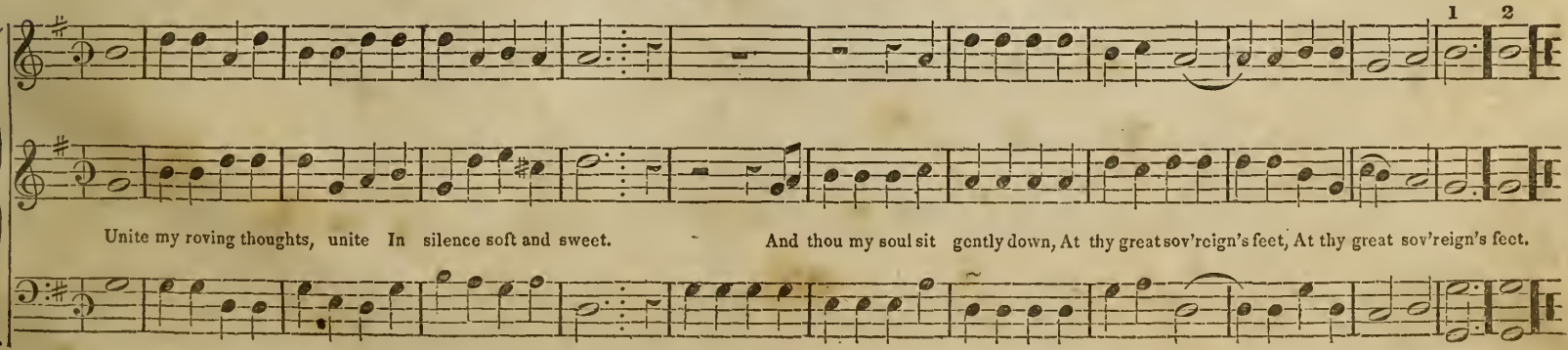
ITALY. L. M.

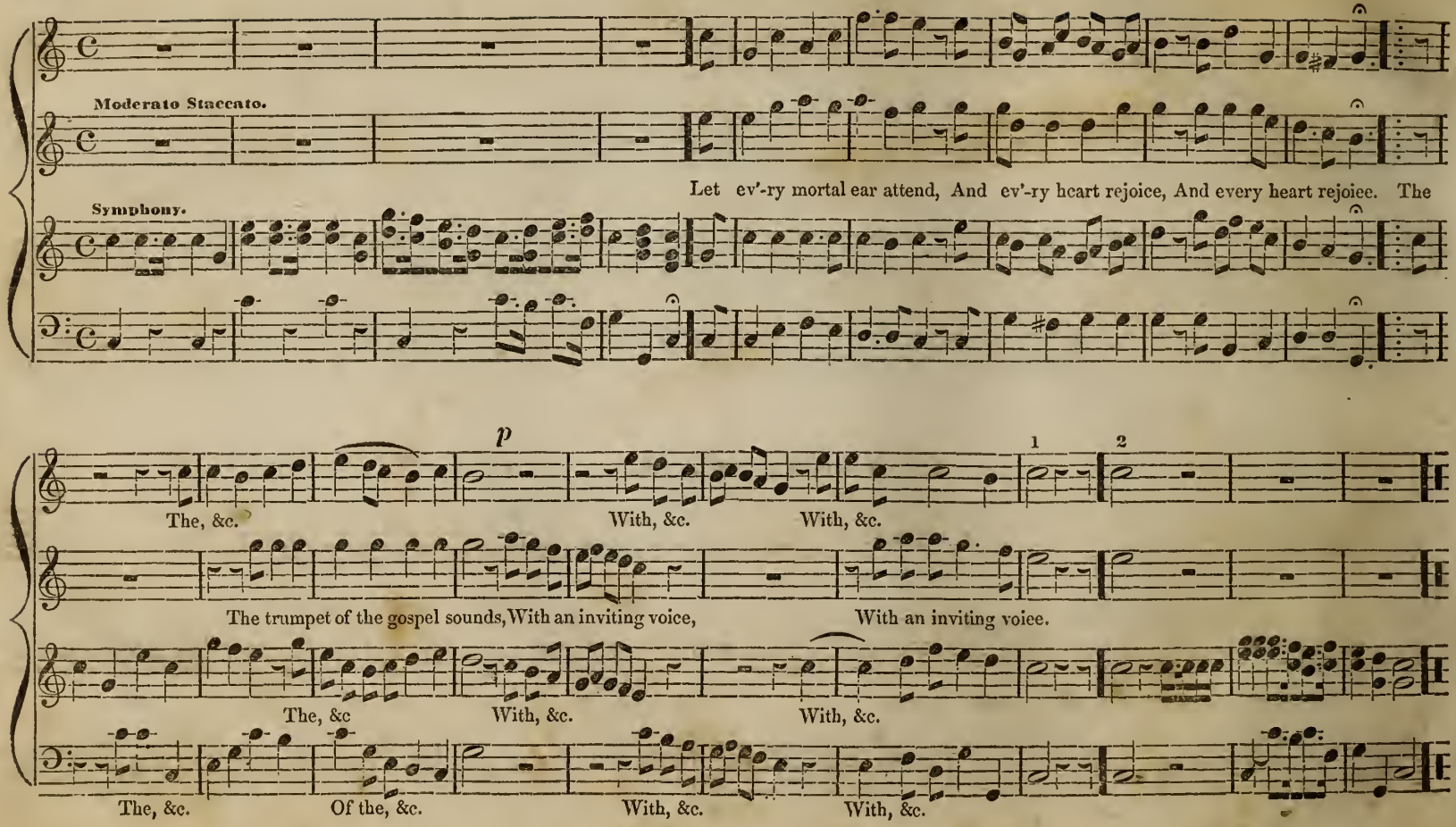

Amoroso.
Sweet is the work, my God, my King, To praise thy name give thanks and sing, To show thy love by morn-ing light, And talk of all thy works at night; Sweet
is the day of sa-cred rest, No mor - tal cares shall seize my breast, O may my heart in tune be found, Like David's harp of solemn sound, Like David's harp of solemn sound.

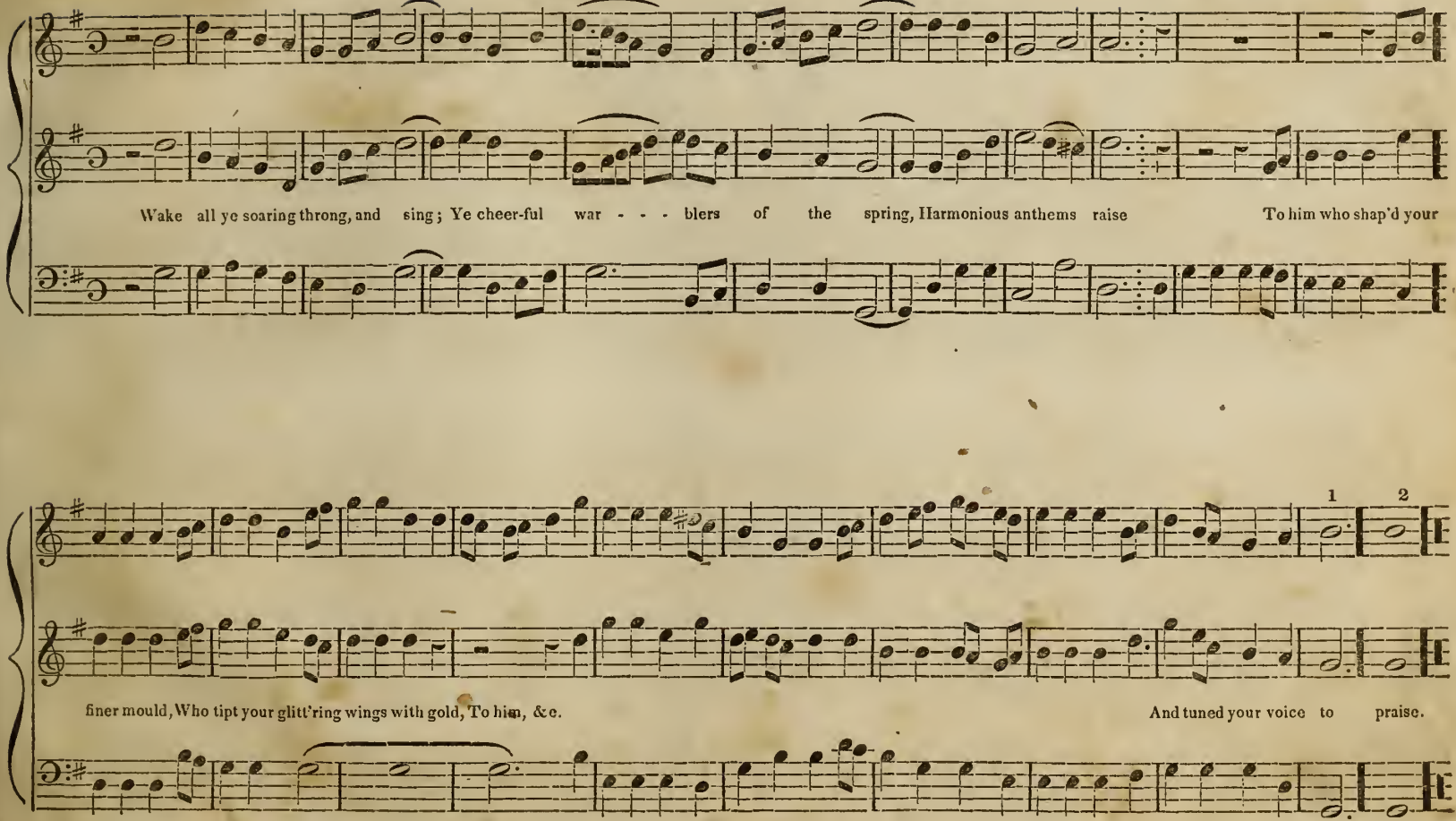
LYDIA. C. M.

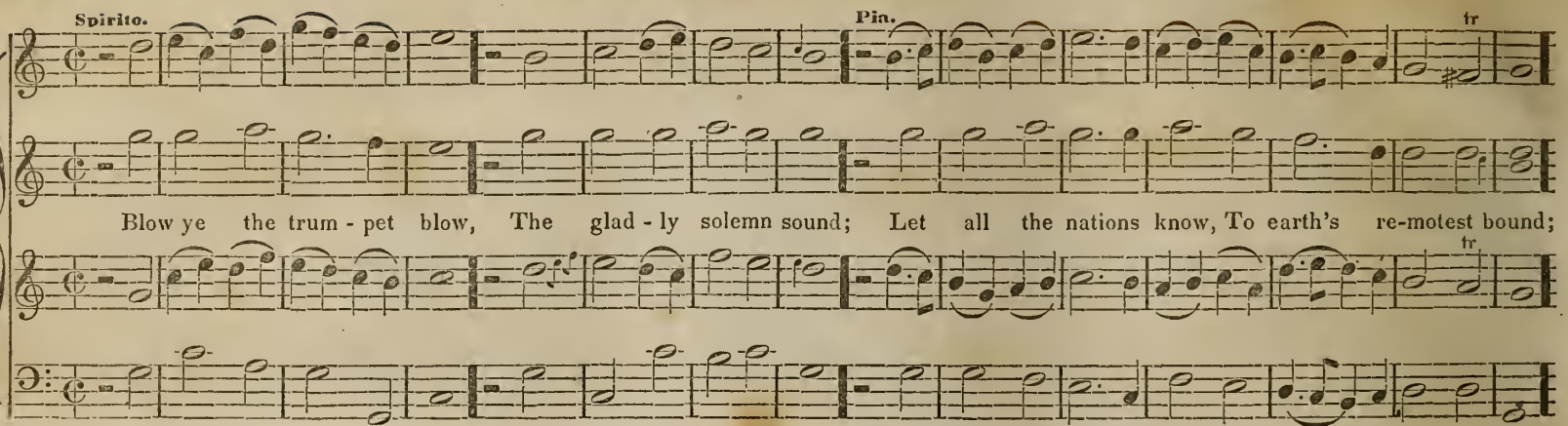


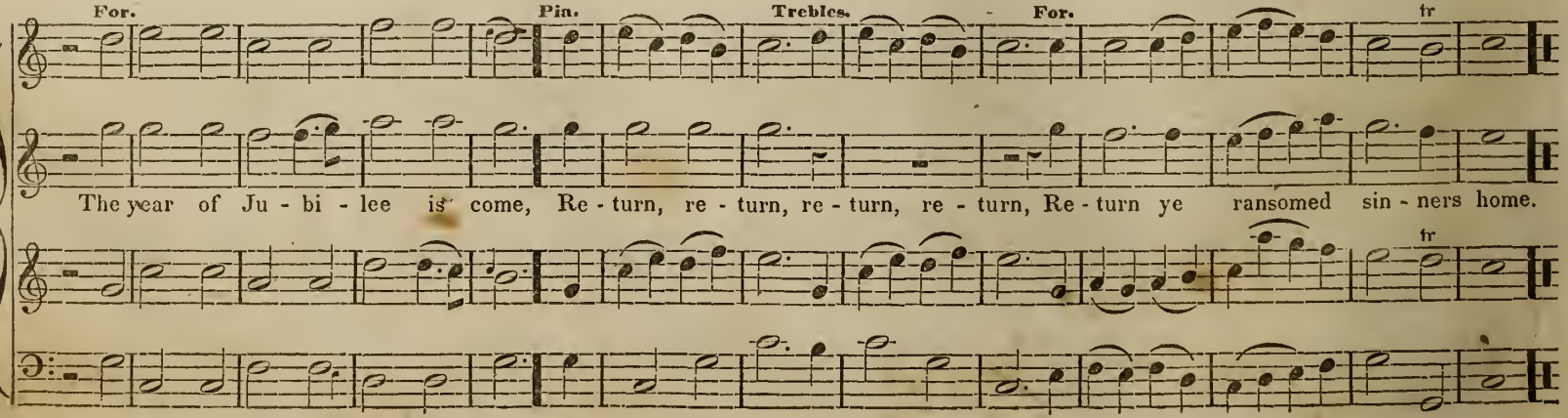
CANAAN. C. M.

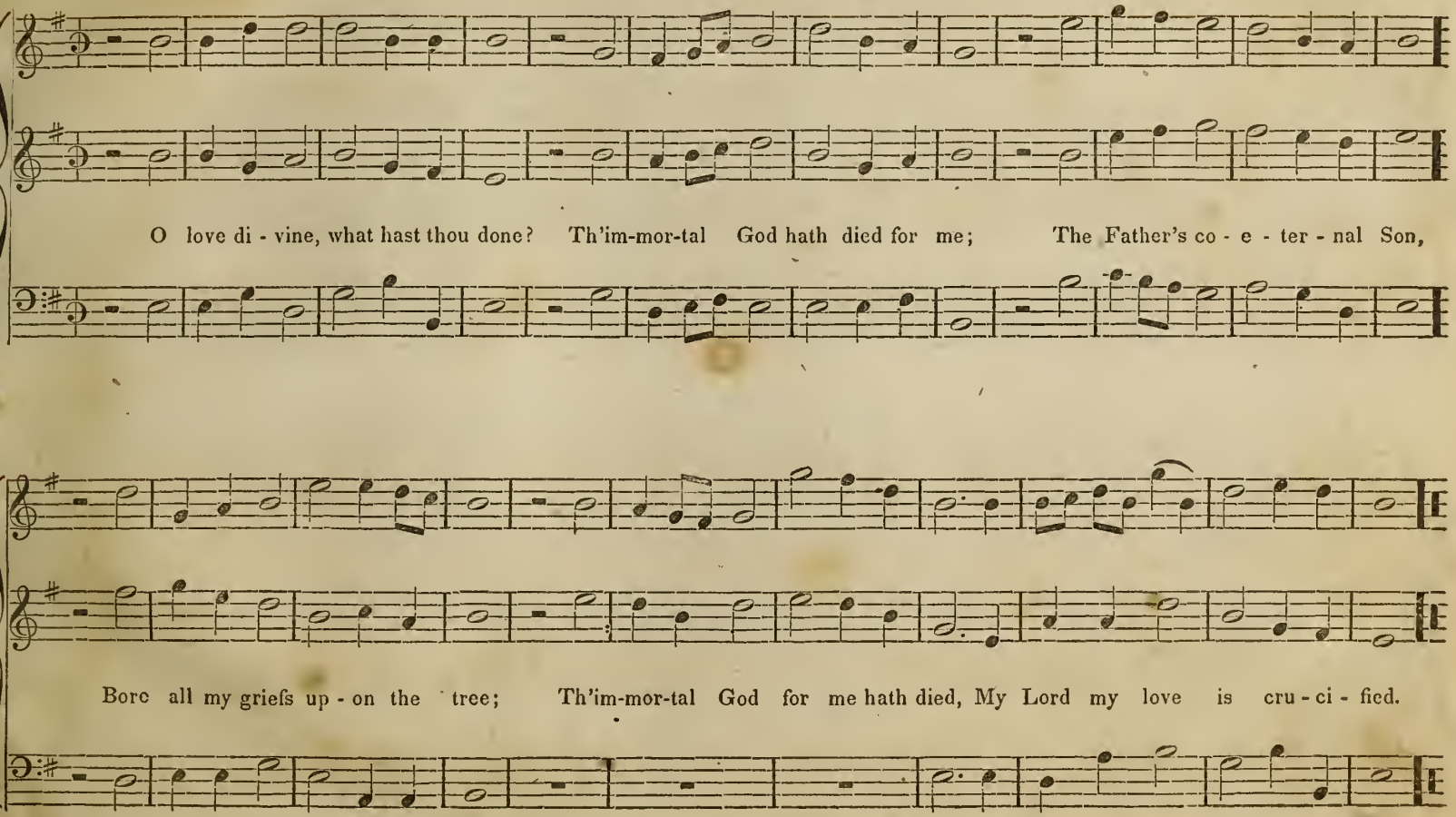



Moderato Staccato.
Let ev'-ry mortal ear attend, And ev'-ry heart rejoice, And every heart rejoice. The
Symphony.
p
1
2
The, &c.
With, &c.
With, &c.
The trumpet of the gospel sounds, With an inviting voice,
With an inviting voice.
The, &c
With, &c.
With, &c.
The, &c.
Of the, &c.
With, &c.
With, &c.

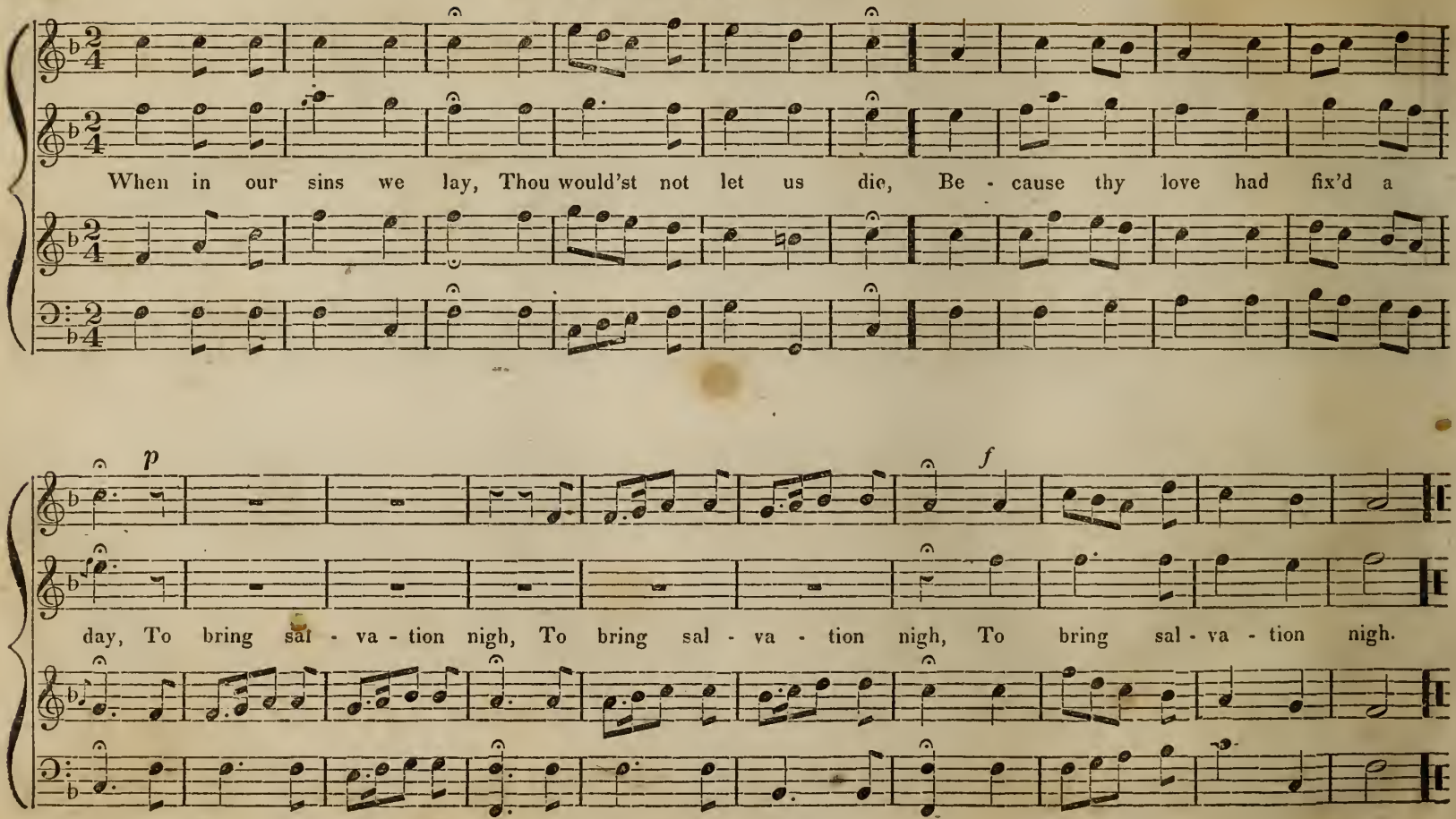

Wake all ye soaring throng, and sing; Ye cheer-ful war - - - blers of the spring, Harmonious anthems raise To him who shap'd your
1
2
finer mould, Who tipt your glitt'ring wings with gold, To him, &c.
And tuned your voice to praise.


Spirito.
Pia.
tr
Blow ye the trum - pet blow, The glad - ly solemn sound; Let all the nations know, To earth's re-motest bound;
tr

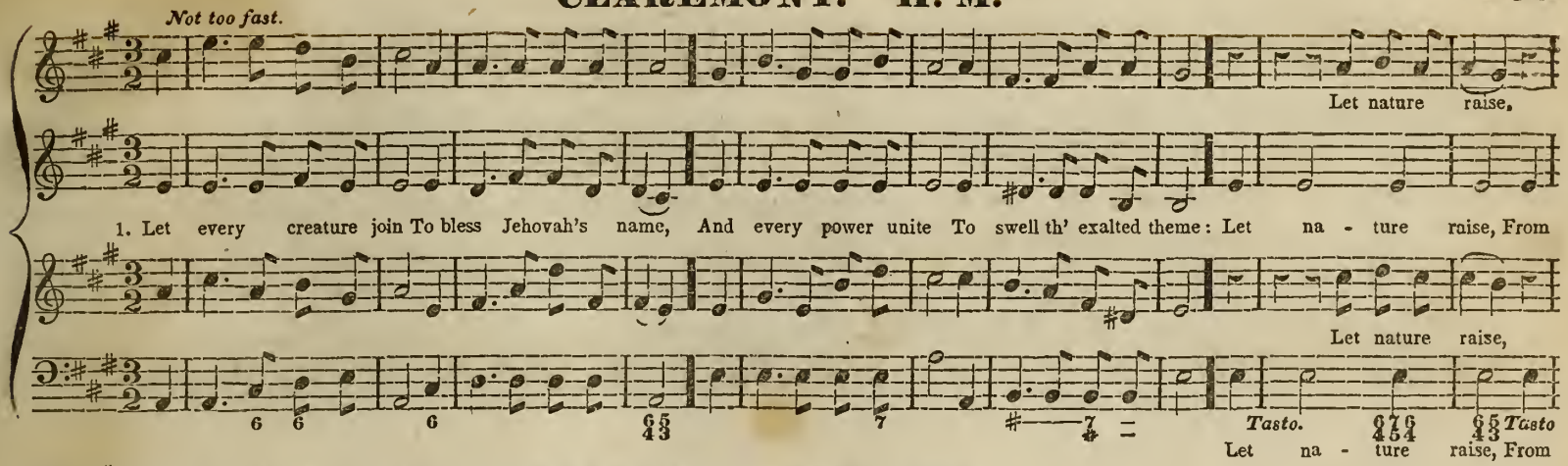

For.
Pia.
Trebles.
For.
tr
The year of Ju - bi - lee is come, Re - turn, re - turn, re - turn, re - turn, Re - turn ye ransomed sin - ners home.
tr

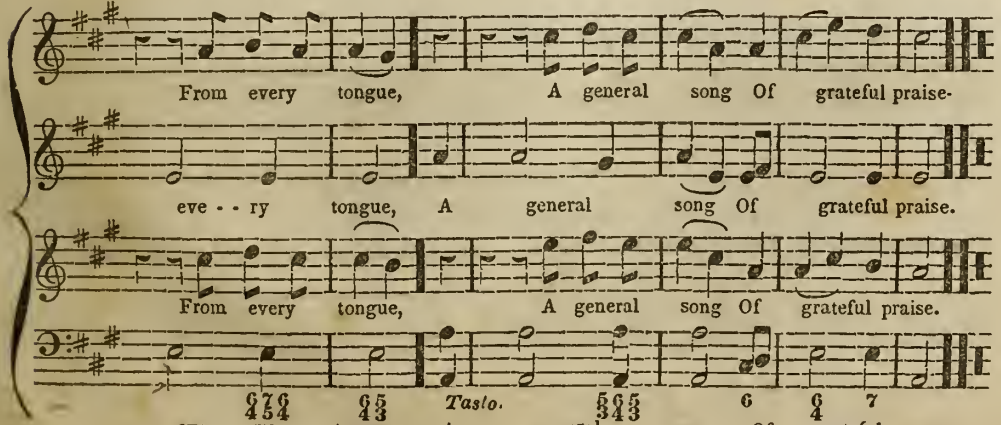

O love di - vine, what hast thou done? Th'im-mor-tal God hath died for me; The Father's co - e - ter - nal Son,
Bore all my griefs up - on the tree; Th'im-mor-tal God for me hath died, My Lord my love is cru - ci - fied.

FALMOUTH. S. M.


When in our sins we lay, Thou would'st not let us die, Be - cause thy love had fix'd a
p
f
day, To bring sal - va - tion nigh, To bring sal - va - tion nigh, To bring sal - va - tion nigh.

CLAREMONT. H. M.





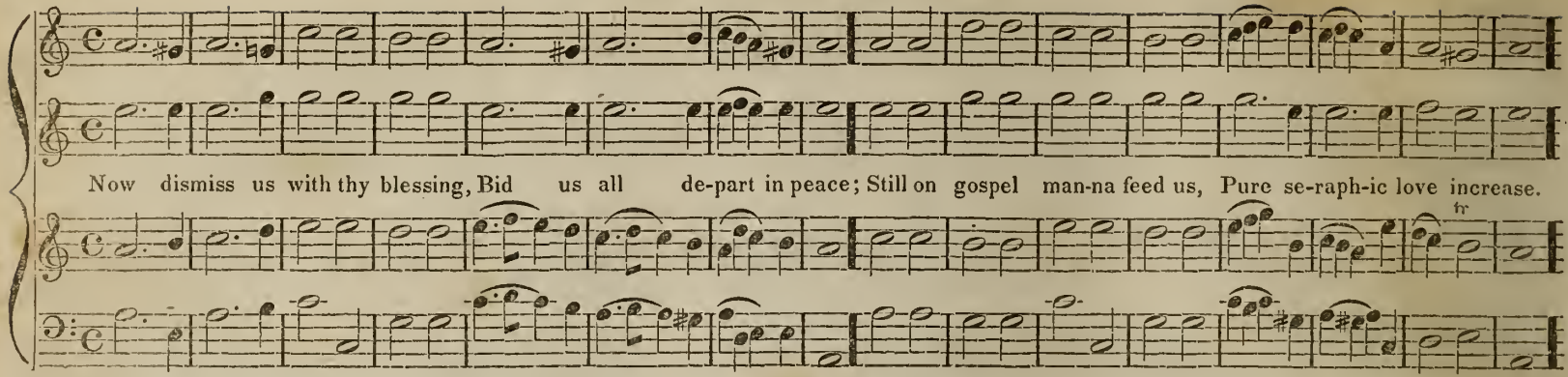
2

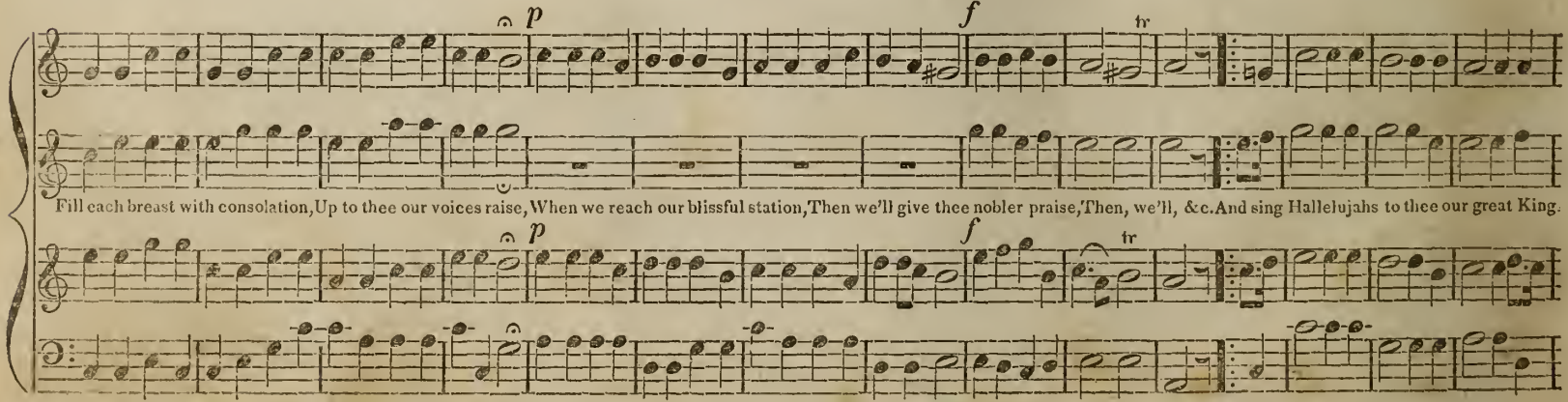
But oh! from human tongues
Should nobler praises flow;
And every thankful heart
With warm devotion glow!
Your voices raise, | Above the rest
Ye highly blest, | Declare his praise.

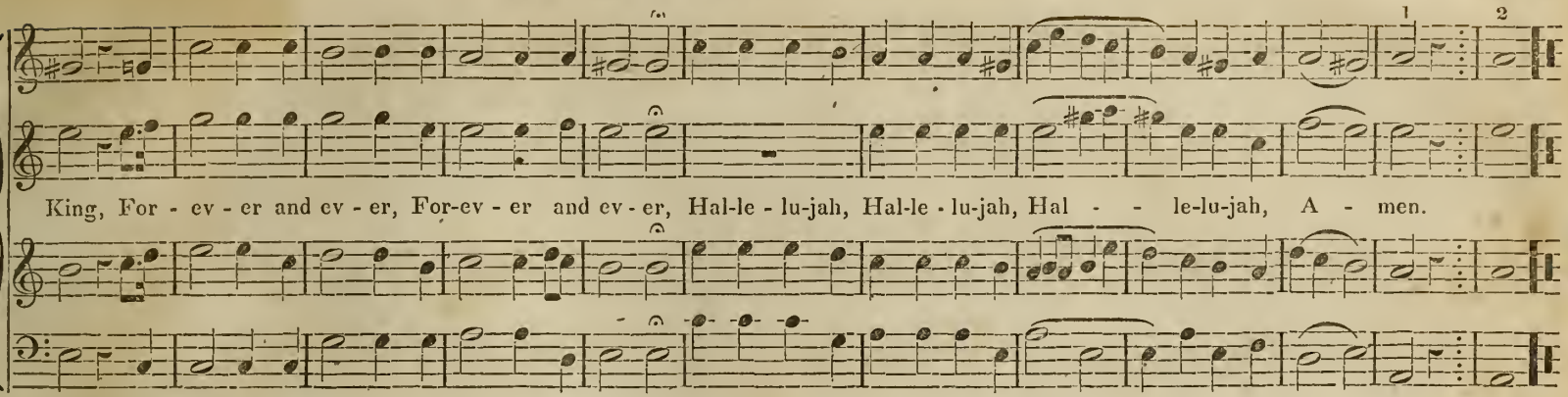
3

Assist me, gracious God;
My heart, my voice inspire;
Then shall I humbly join
The universal choir:
Thy grace can raise | And tune my song
My heart and tongue, | To lively praise.

Church Psalmody, Hy. 719

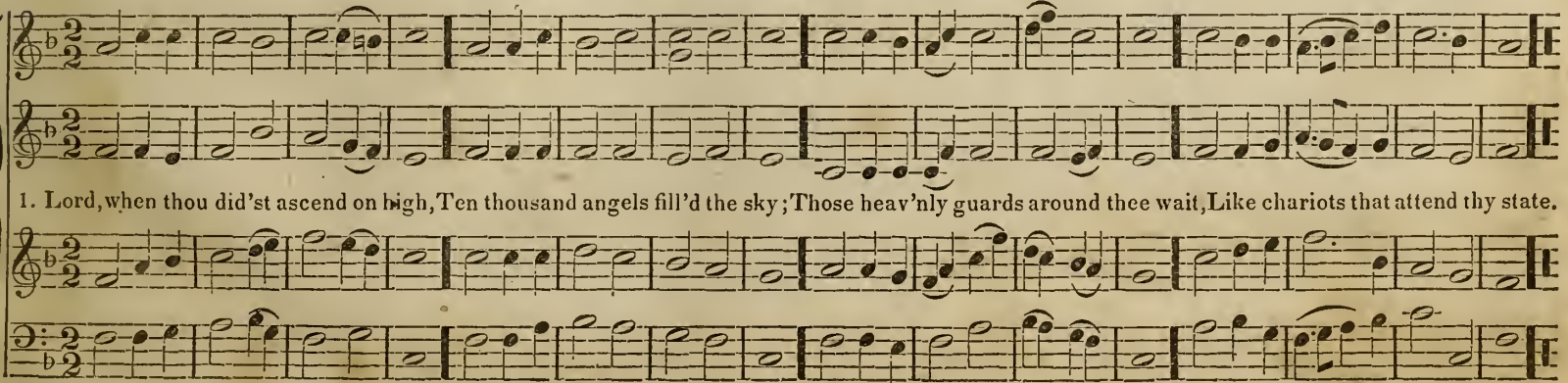

Now dismiss us with thy blessing, Bid us all de-part in peace; Still on gospel man-na feed us, Pure se-raph-ic love increase.

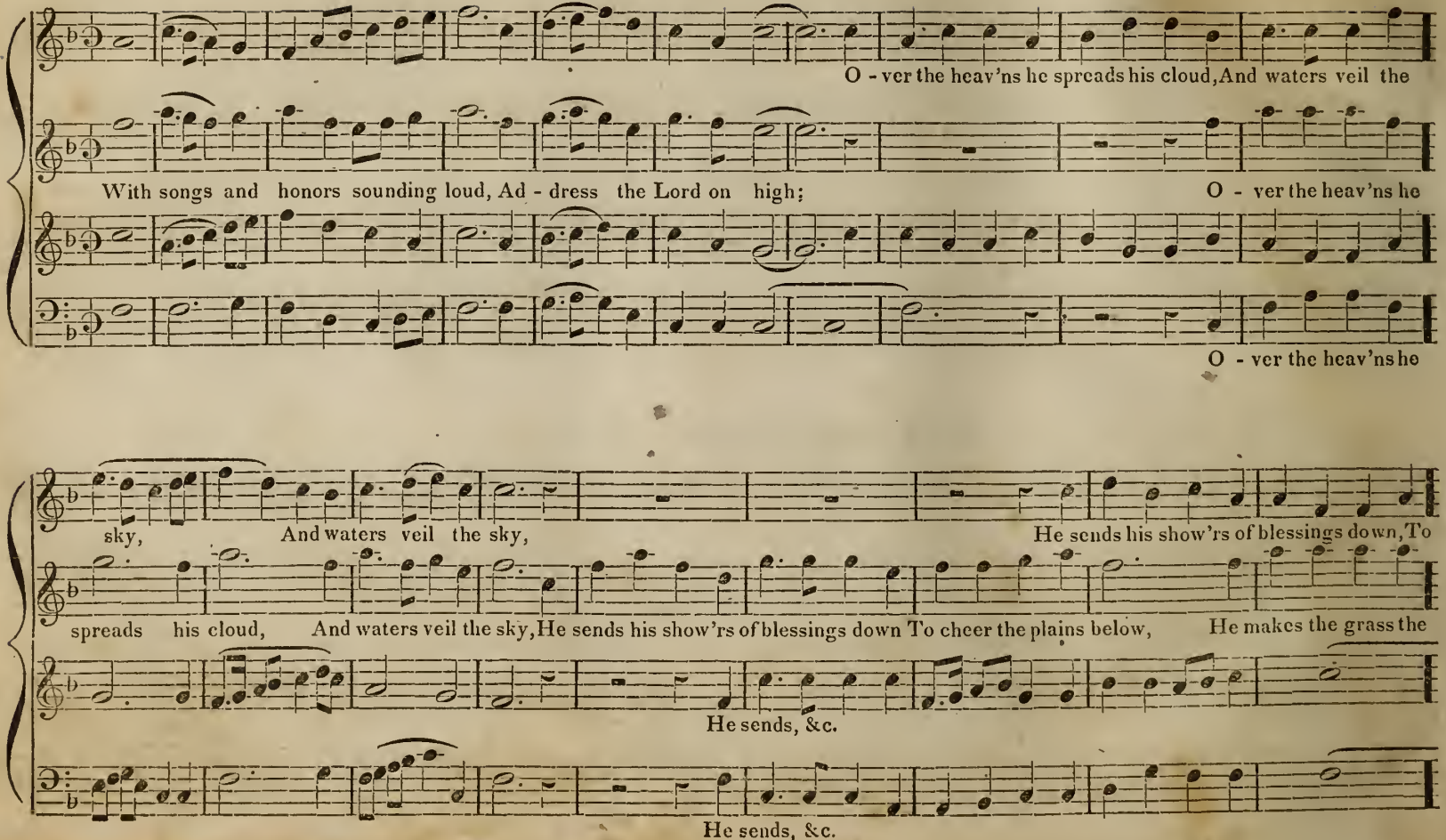

p
f
tr
Fill each breast with consolation, Up to thee our voices raise, When we reach our blissful station, Then we'll give thee nobler praise, Then, we'll, &c. And sing Hallelujahs to thee our great King.

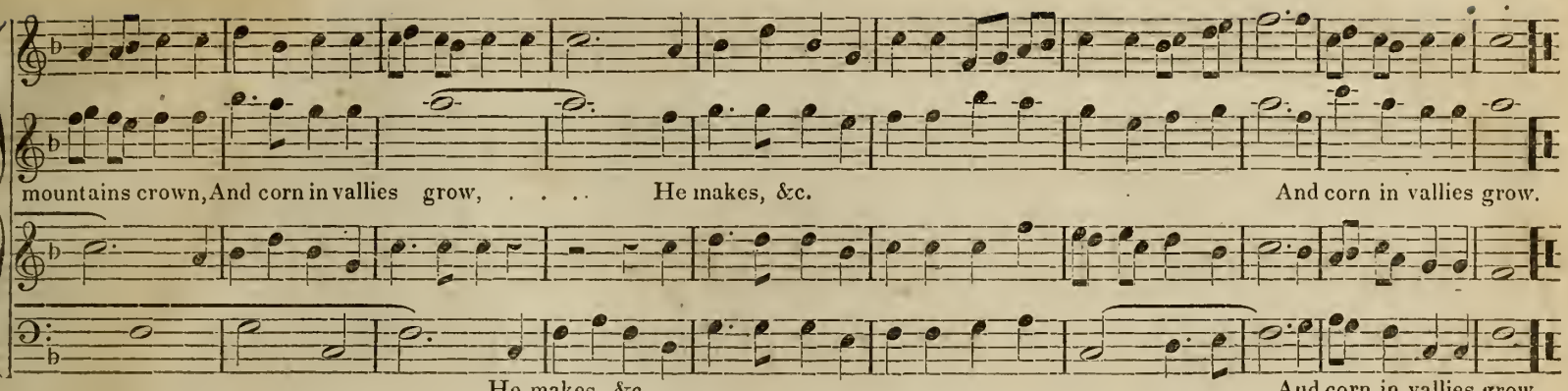


DUKE-STREET. L. M.

J. HATTON.

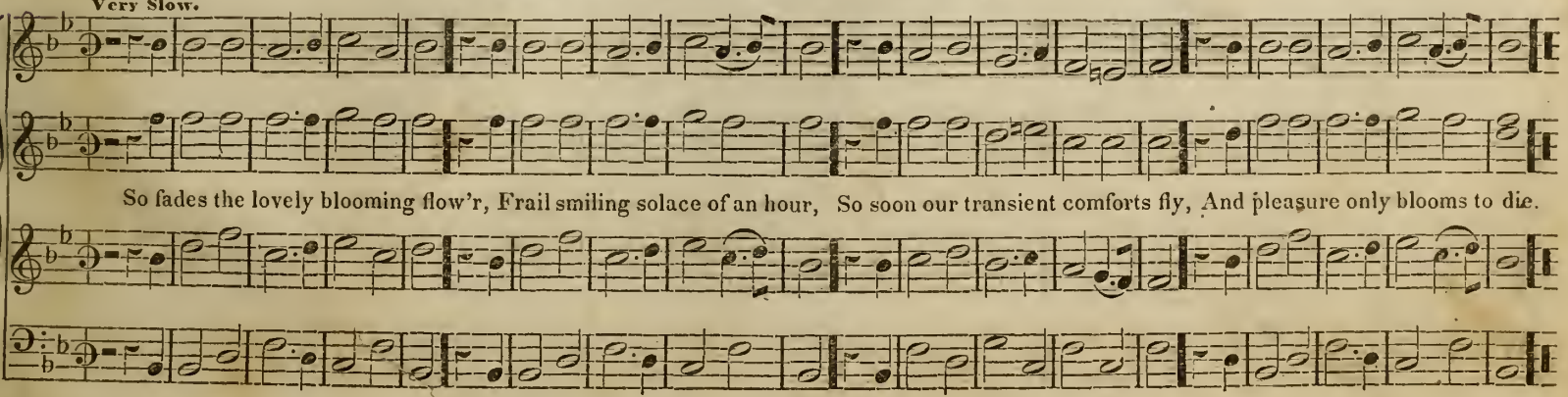


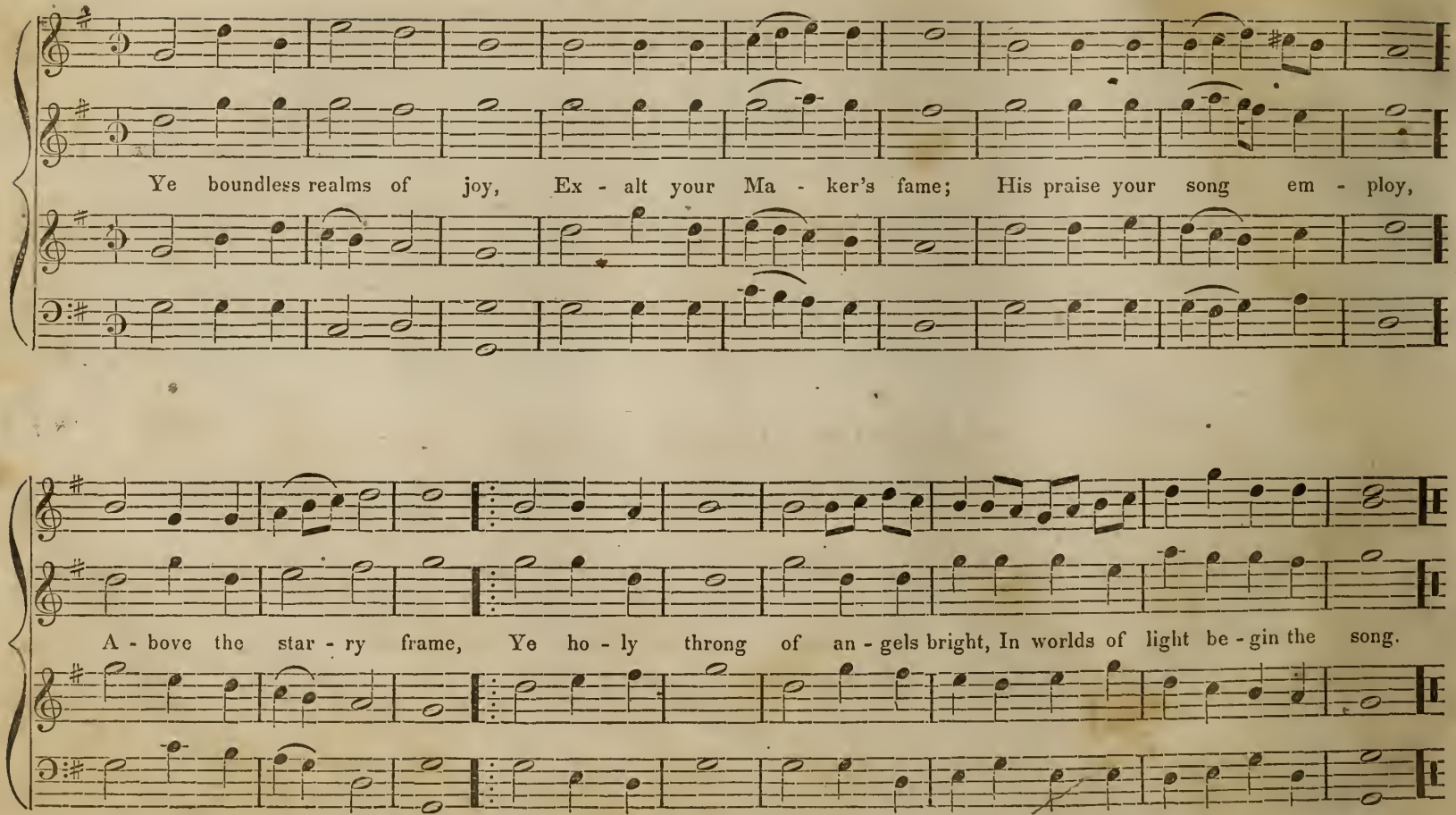

O - ver the heav'ns he spreads his cloud, And waters veil the
With songs and honors sounding loud, Ad - dress the Lord on high;
O - ver the heav'ns he
O - ver the heav'ns he
sky, And waters veil the sky,
He sends his show'rs of blessings down, To
spreads his cloud, And waters veil the sky, He sends his show'rs of blessings down To cheer the plains below,
He makes the grass the
He sends, &c.
He sends, &c.

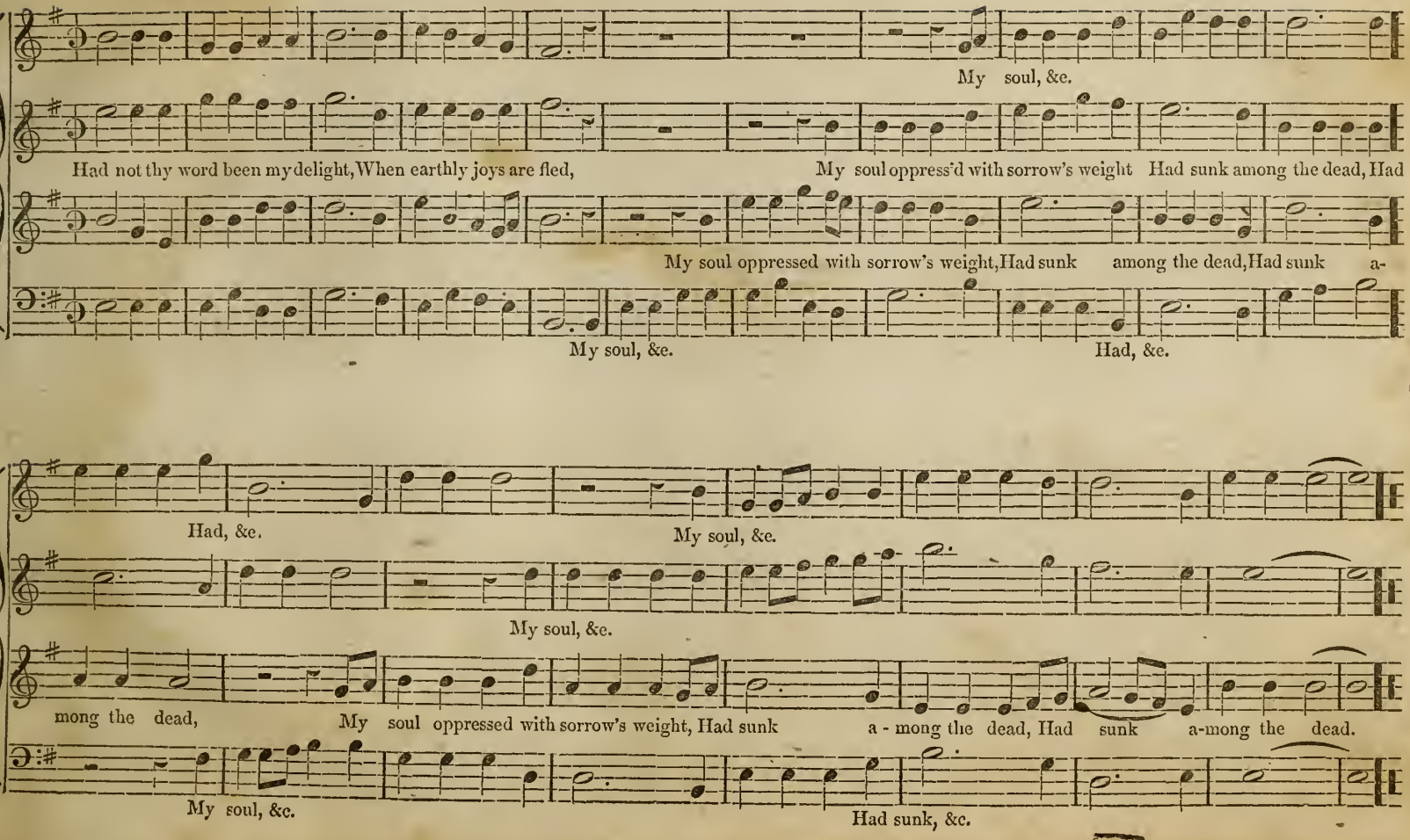


PLEYEL'S HYMN. L. M.

PLEYEL.

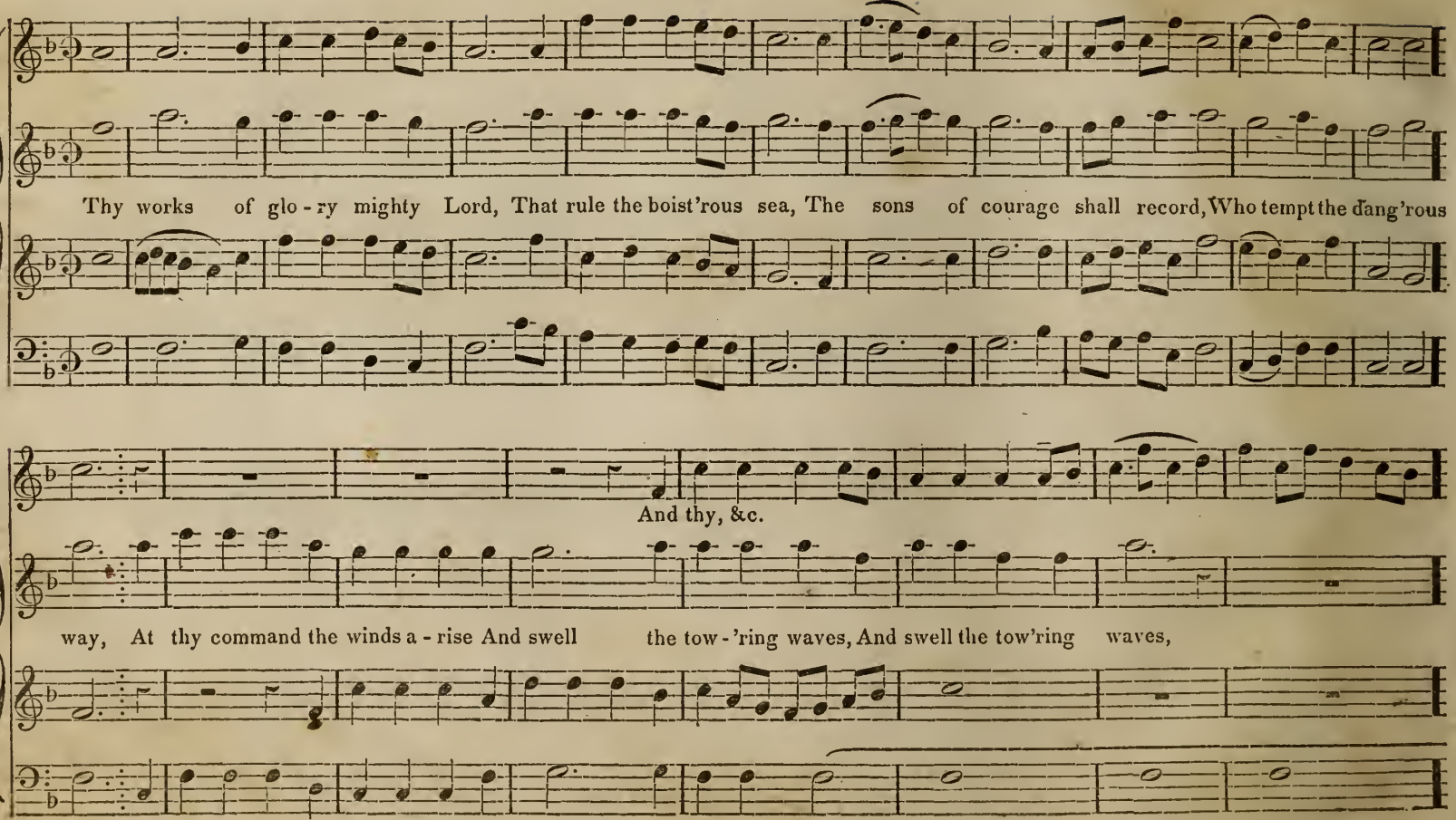


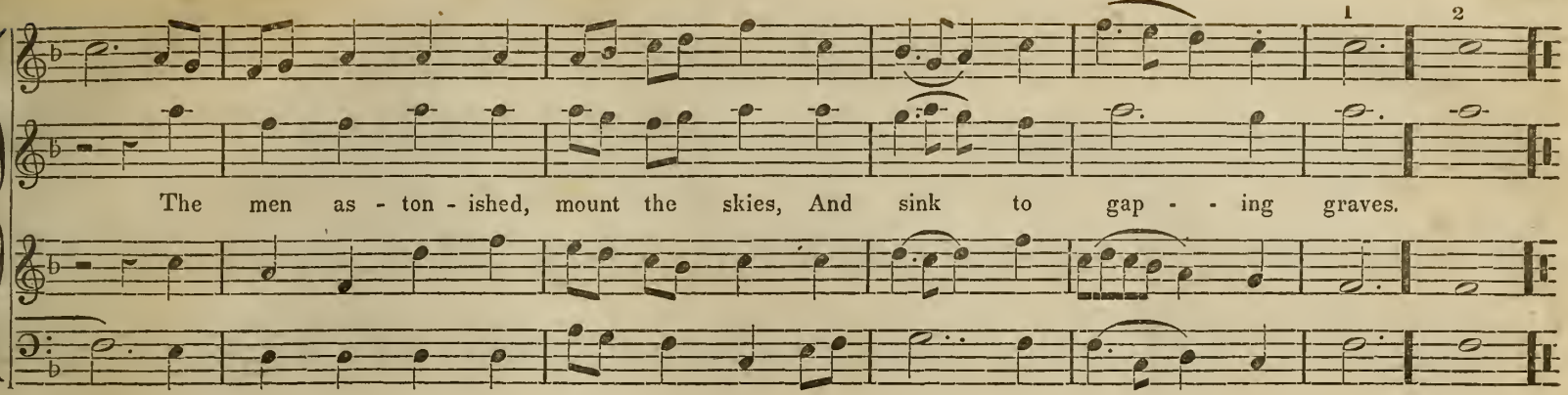

Ye boundless realms of joy, Ex - alt your Ma - ker's fame; His praise your song em - ploy,
A - bove the star - ry frame, Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.


My soul, &c.
Had not thy word been my delight, When earthly joys are fled,
My soul oppress'd with sorrow's weight Had sunk among the dead, Had
My soul oppressed with sorrow's weight, Had sunk among the dead, Had sunk a-
My soul, &c.
Had, &c.
Had, &c.
My soul, &c.
My soul, &c.
mong the dead,
My soul oppressed with sorrow's weight, Had sunk
a - mong the dead, Had sunk a-mong the dead.
My soul, &c.
Had sunk, &c.

OCEAN. C. M.

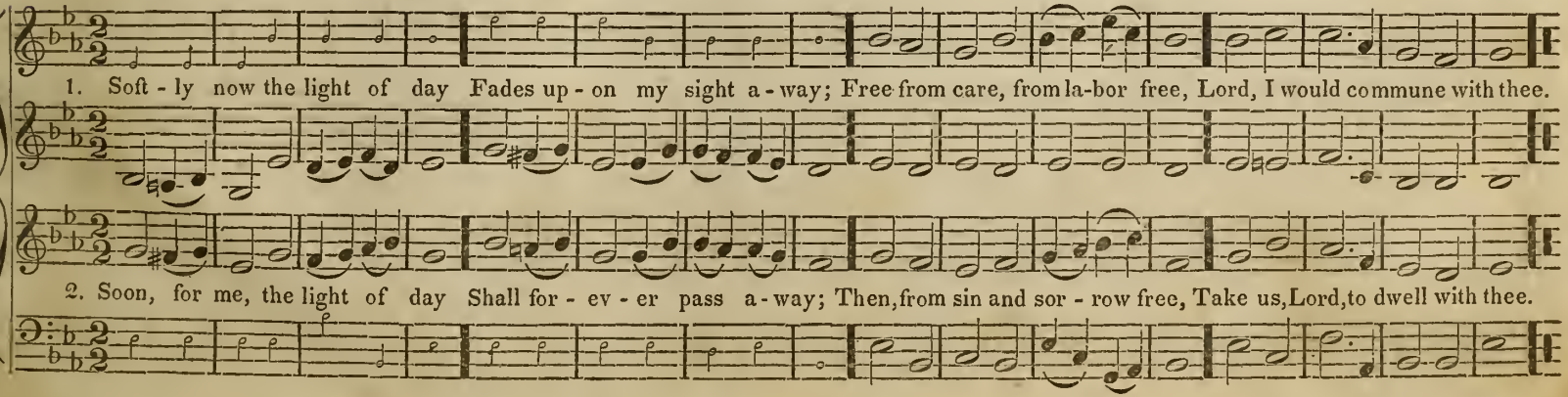
SWAN.





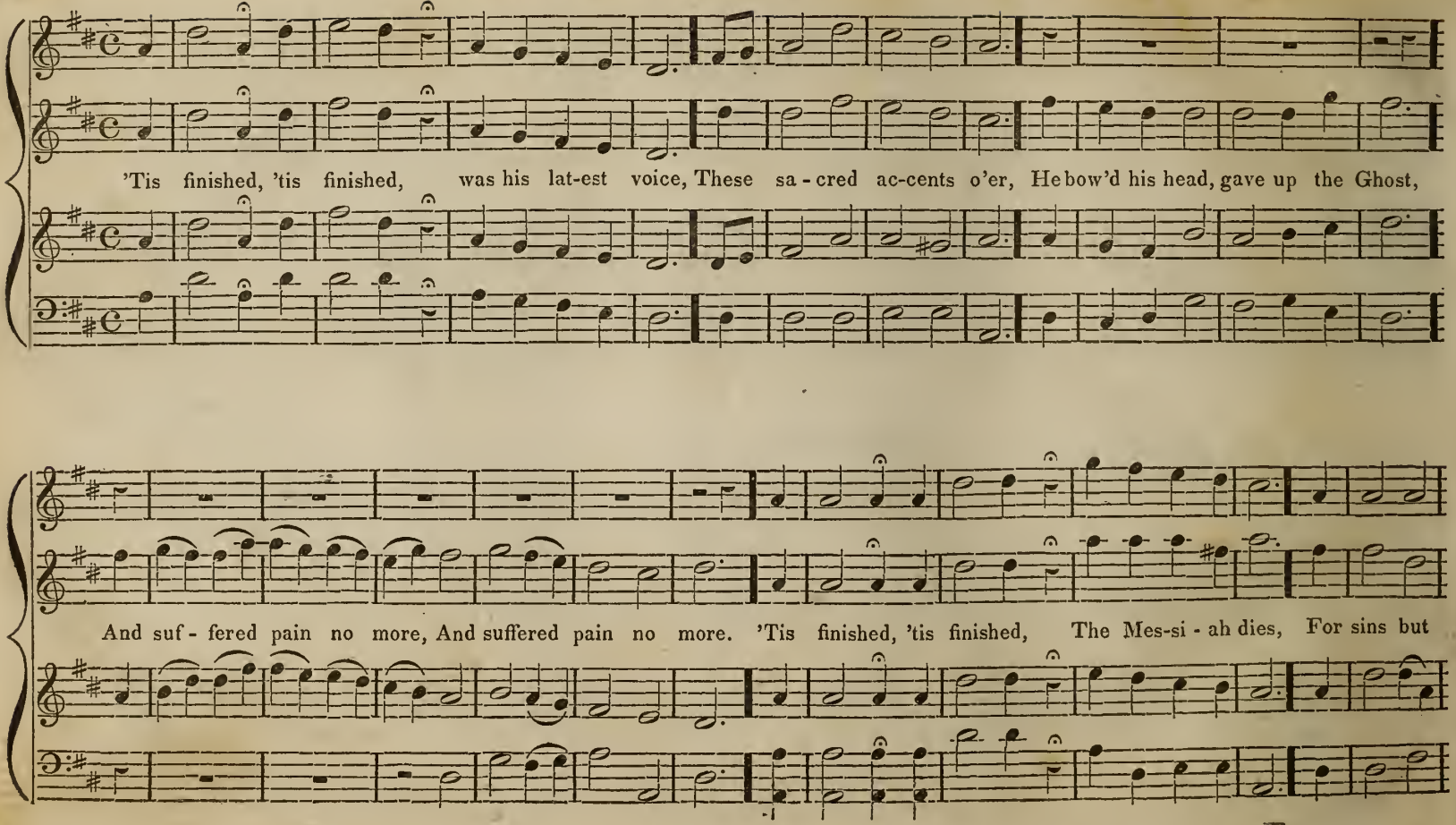
HOLLEY. 7s.

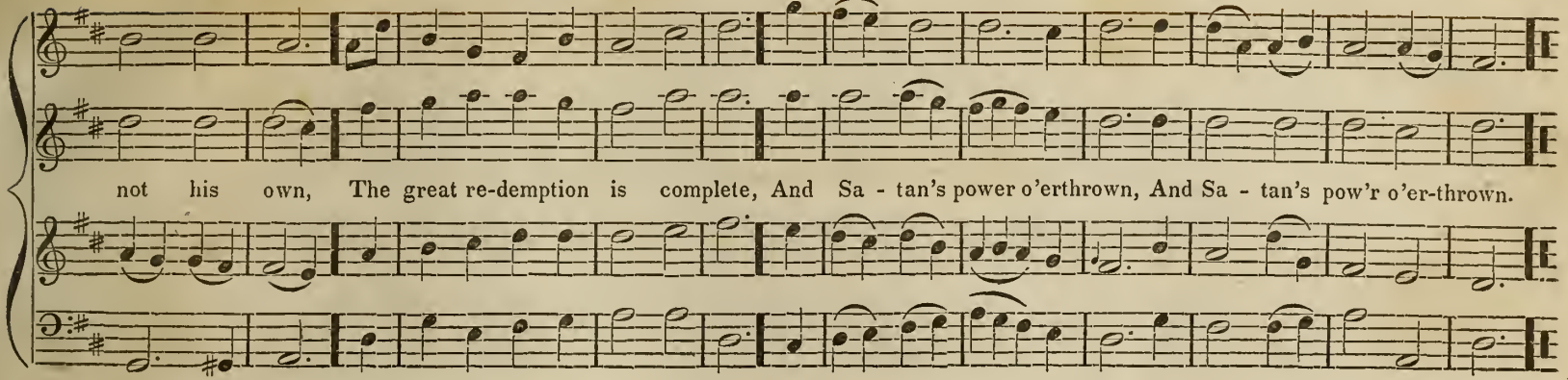
Boston Academy's Coll.
GEO. HEWS.



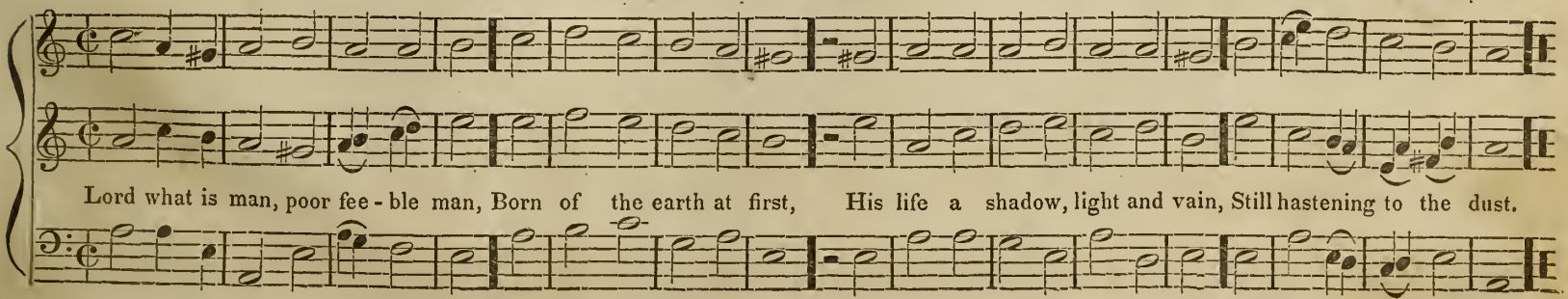
REDEMPTION. C. M.

DR THOMSON.

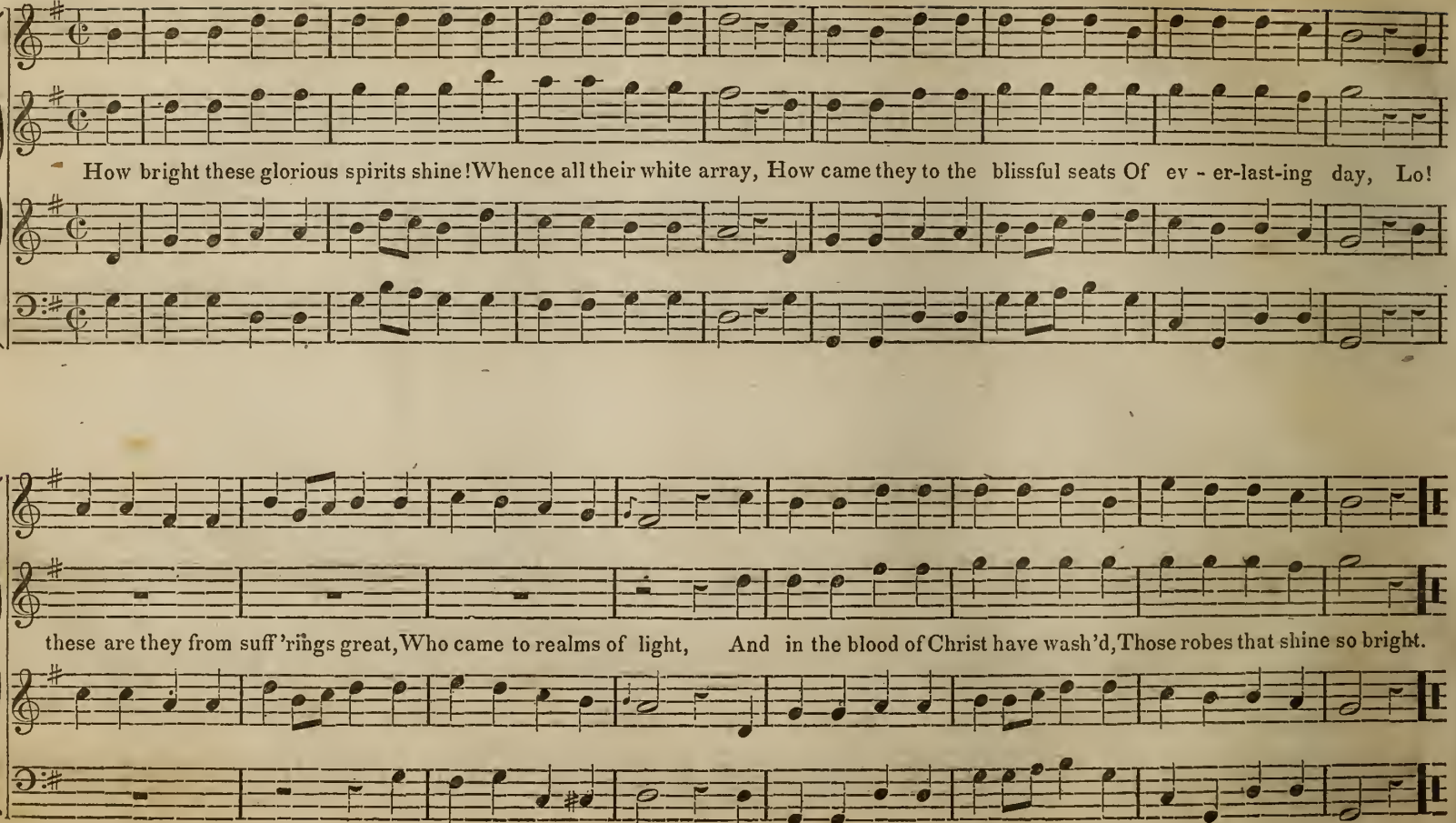


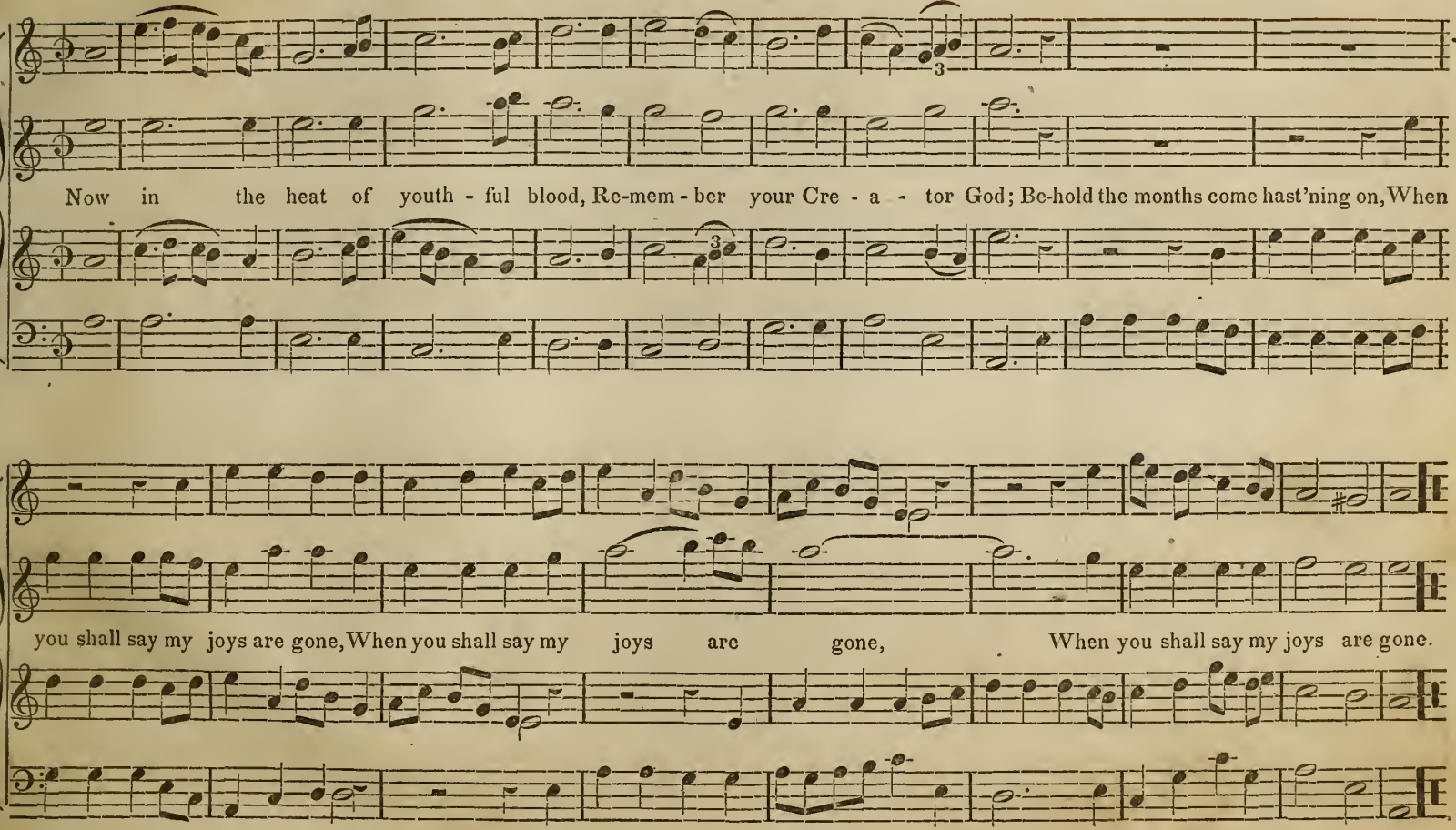

not his own, The great re-demption is complete, And Sa - tan's power o'erthrown, And Sa - tan's pow'r o'er-thrown.

LEBANON. C. M.


Lord what is man, poor fee - ble man, Born of the earth at first, His life a shadow, light and vain, Still hastening to the dust.

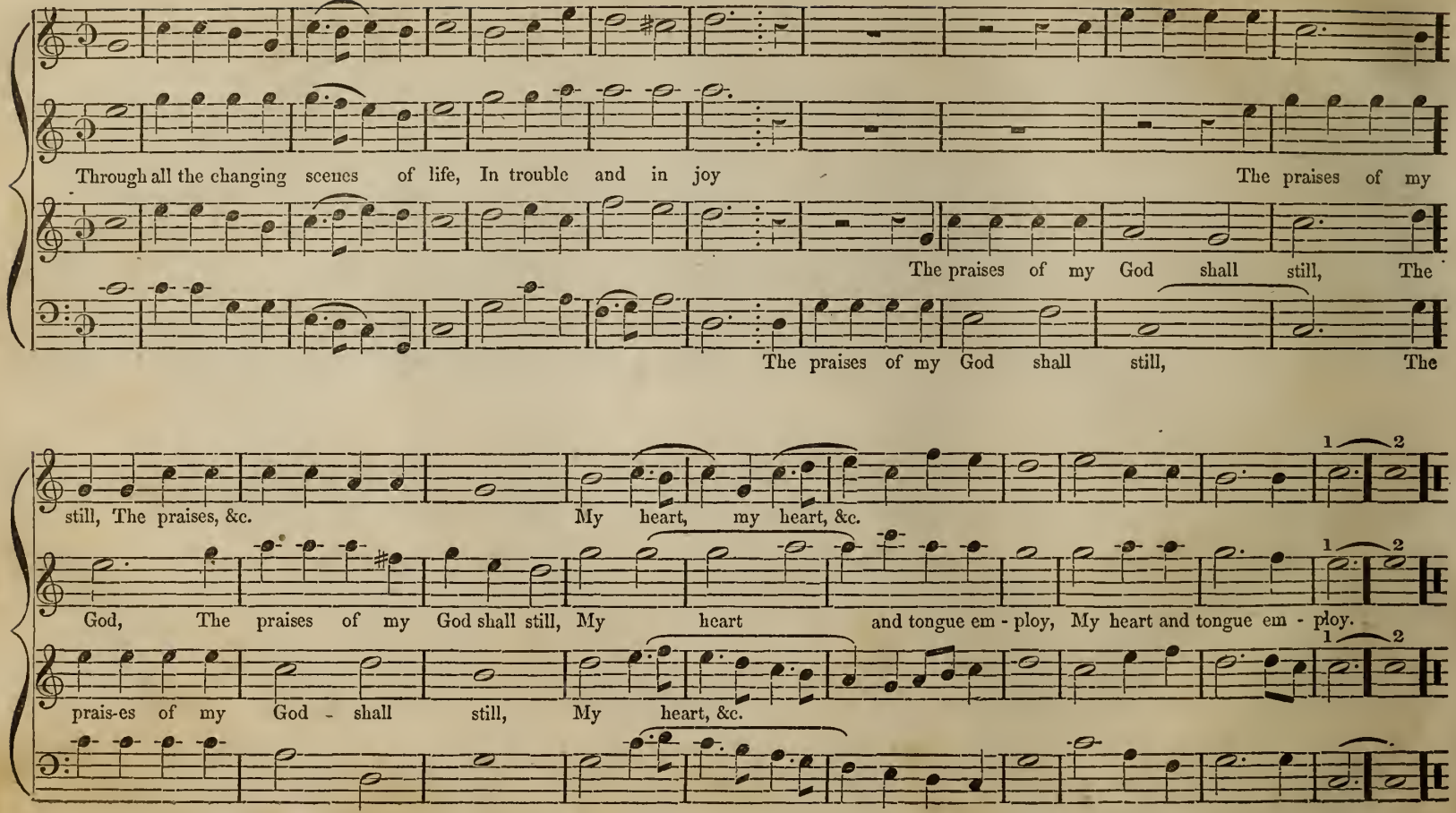
ST. ASAPH. C. M. D.


How bright these glorious spirits shine! Whence all their white array, How came they to the blissful seats Of ev - er-last-ing day, Lo!
these are they from suff'rings great, Who came to realms of light, And in the blood of Christ have wash'd, Those robes that shine so bright.


Now in the heat of youth - ful blood, Re-mem - ber your Cre - a - tor God; Be-hold the months come hast'ning on, When
you shall say my joys are gone, When you shall say my joys are gone, When you shall say my joys are gone.

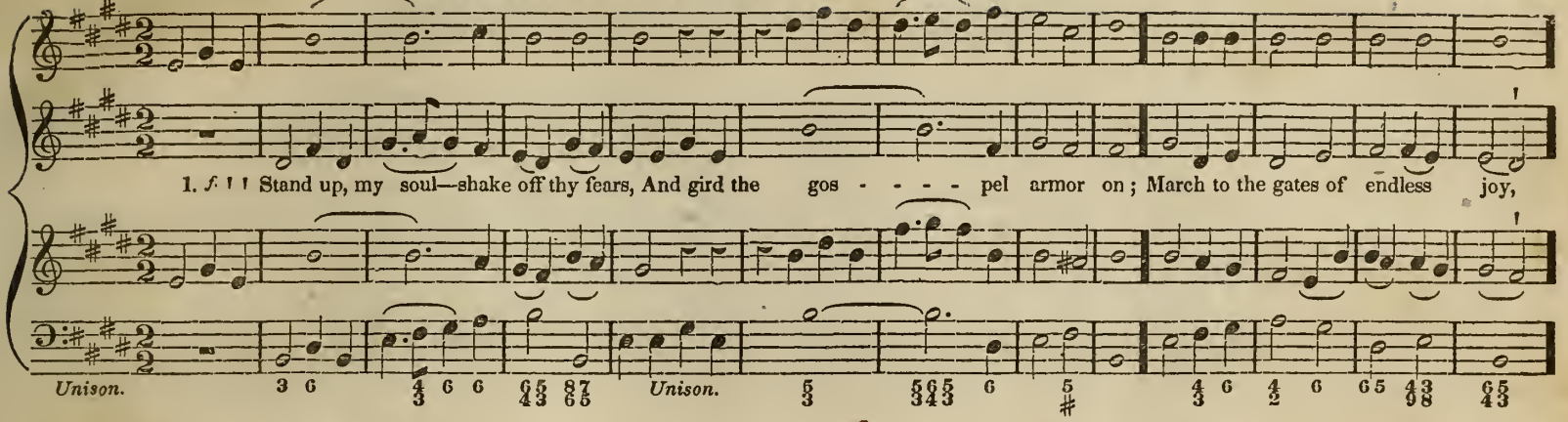
PSALM 34TH. C. M. (WILTSHIRE.)

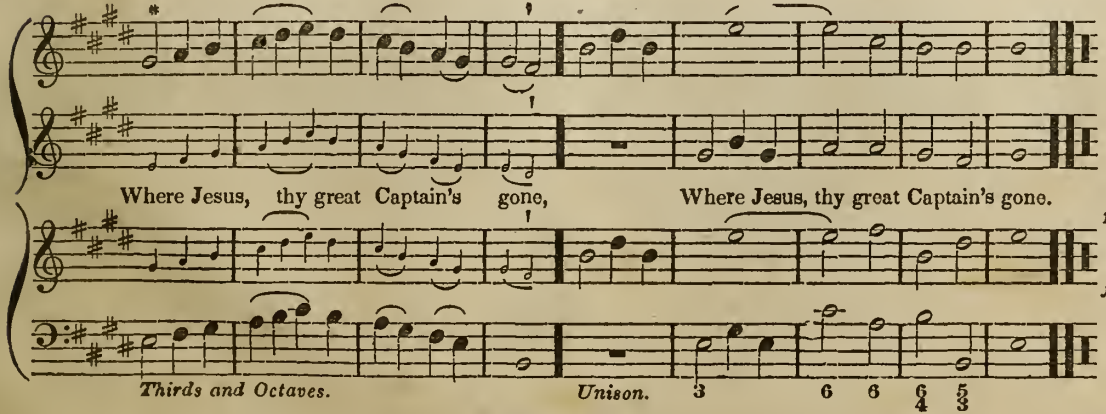
J. STEPHENSON.



Spirited—bold—energetic.

ZEPHON. L. M.





2

Hell and thy sins resist thy course;
But hell and sin are vanquished foes;
Thy Jesus nailed them to the cross,
And sung the triumph when he rose.

3

Then let my soul march boldly on,
Press forward to the heavenly gate;
p. ! ! There peace and joy eternal reign,
— And glittering robes for conquerors wait.

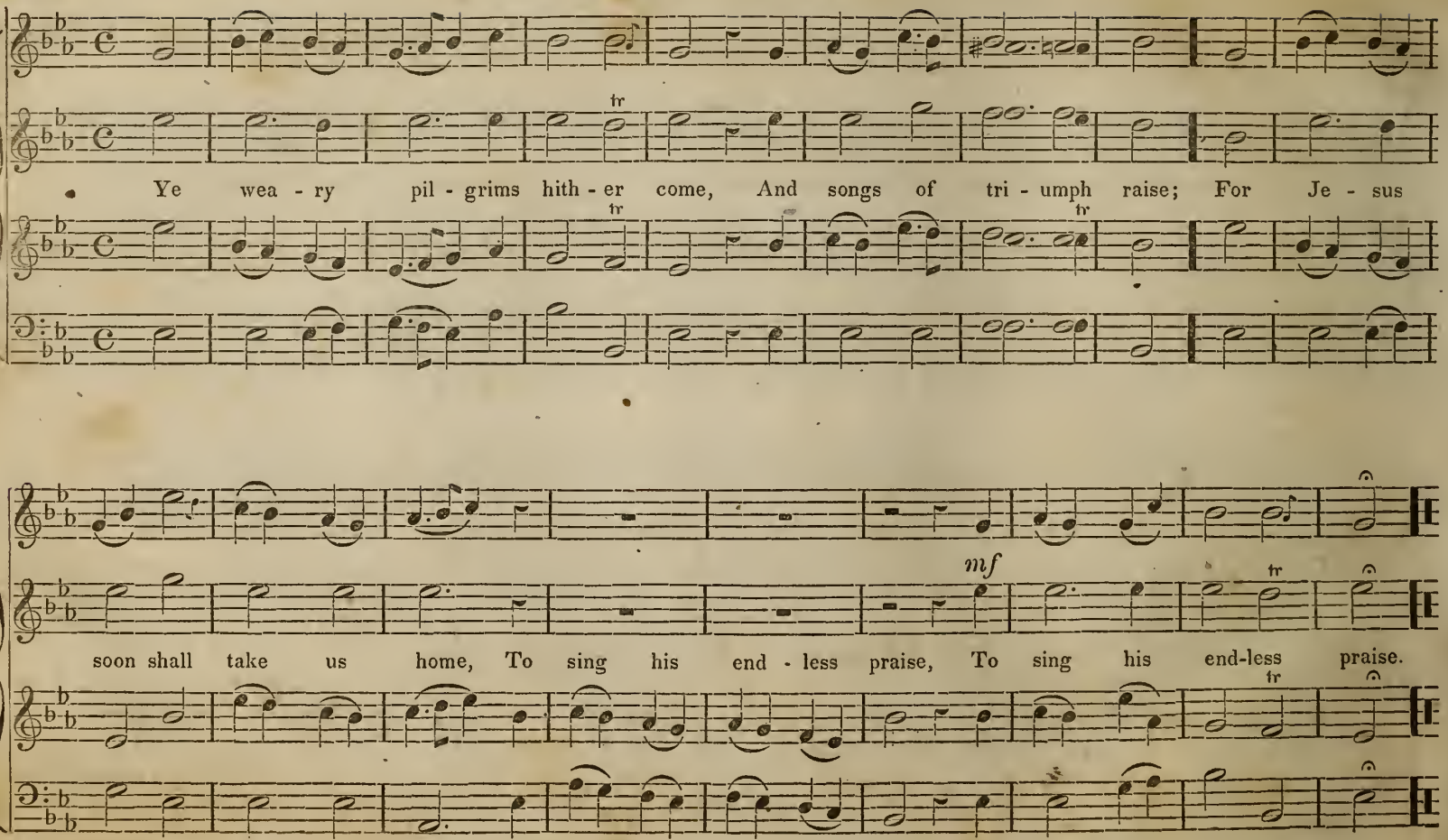
4

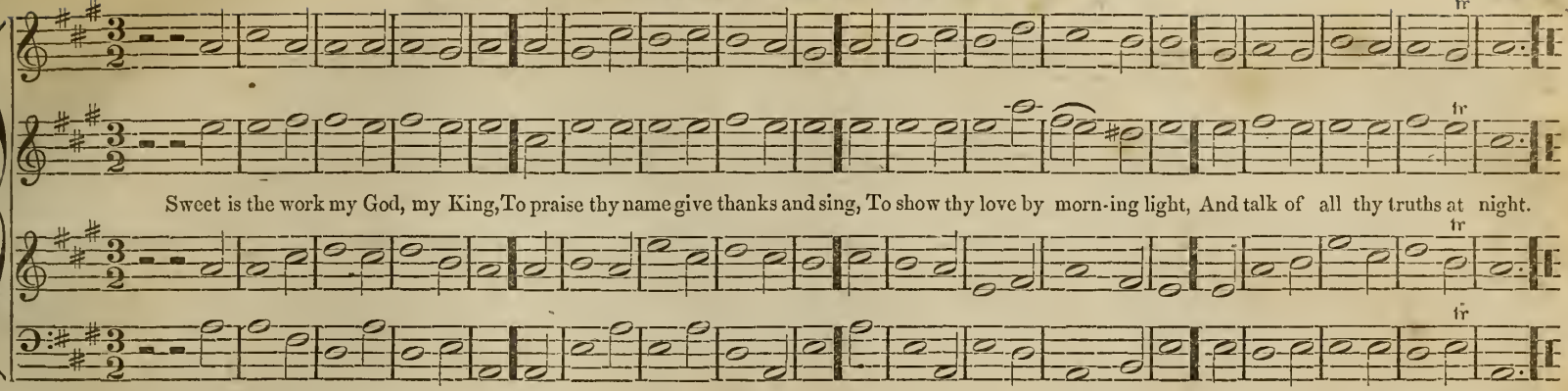
f. ! ! There shall I wear a starry crown,
And triumph in almighty grace;
While all the armies of the skies
Join in my glorious Leader's praise.

Church Psalmody, Hy. 380

* This line may be sung as a duet, by Tenor and Bass, or by Treble and Alto, or by both together in octaves.

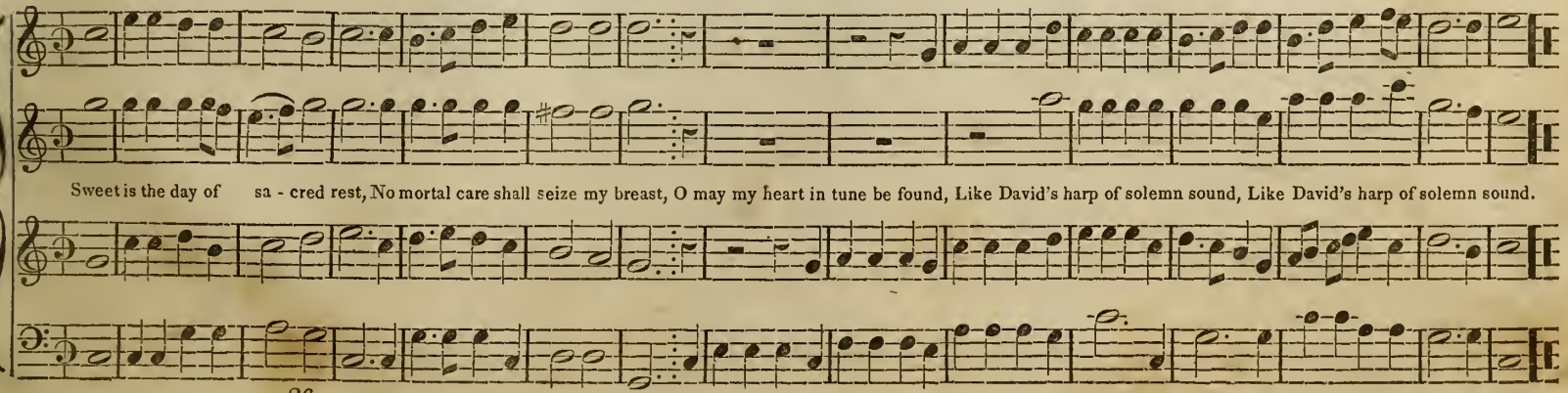
BRIDPORT. C. M.

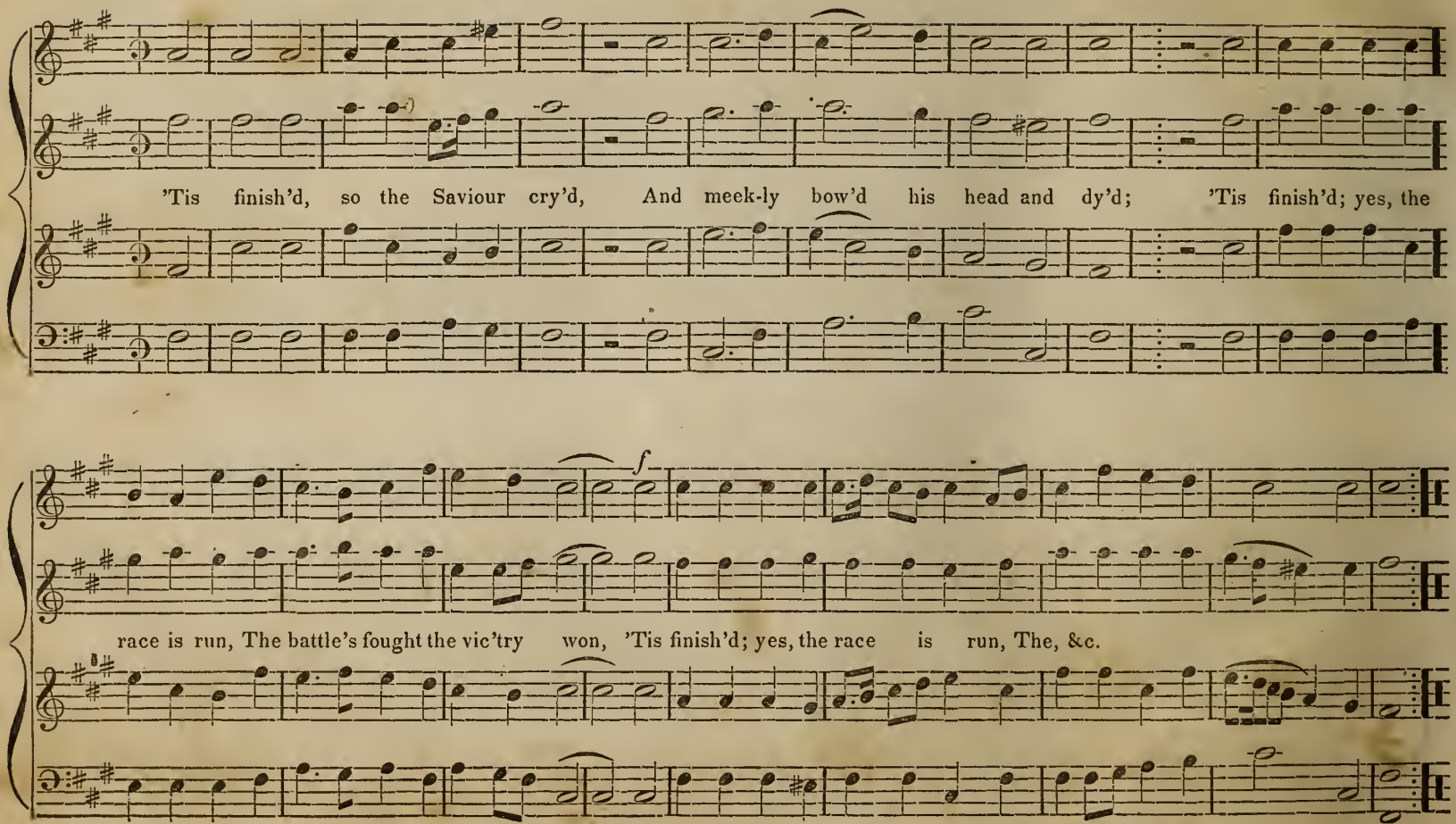

Ye wea - ry pil - grims hith - er come, And songs of tri - umph raise; For Je - sus
soon shall take us home, To sing his end - less praise, To sing his end-less praise.
mf



DEVOTION. L. M.

READ.

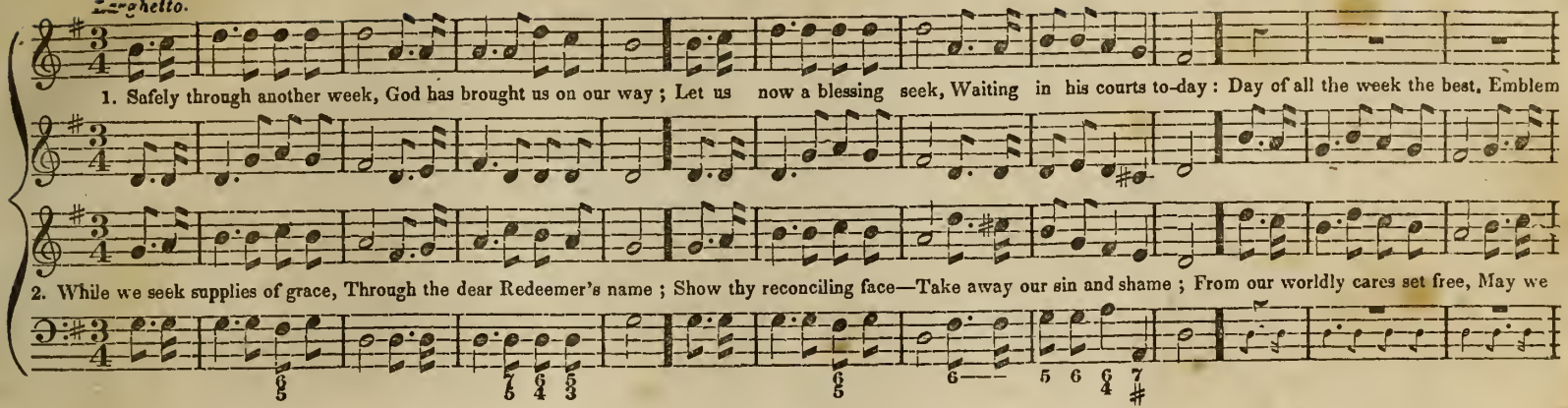



'Tis finish'd, so the Saviour cry'd, And meek-ly bow'd his head and dy'd; 'Tis finish'd; yes, the
f
race is run, The battle's fought the vic'try won, 'Tis finish'd; yes, the race is run, The, &c.

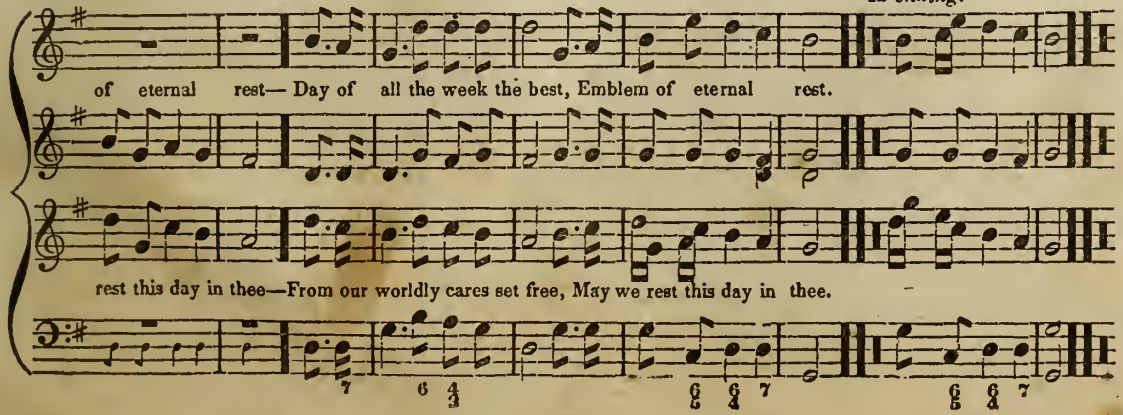
'Safely through another week.' [Hymn.]

L. Mason.

Larghetto.



2d ending.



3

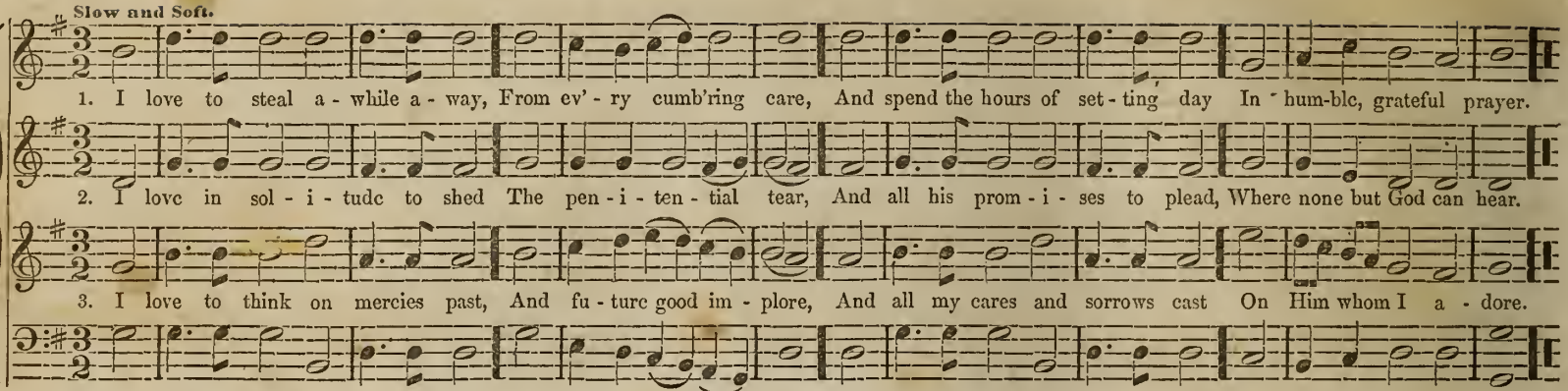
Here we come thy name to praise;
Let us feel thy presence near:
May thy glory meet our eyes,
While we in thy house appear:
Here afford us, Lord, a taste
Of our everlasting feast.

4

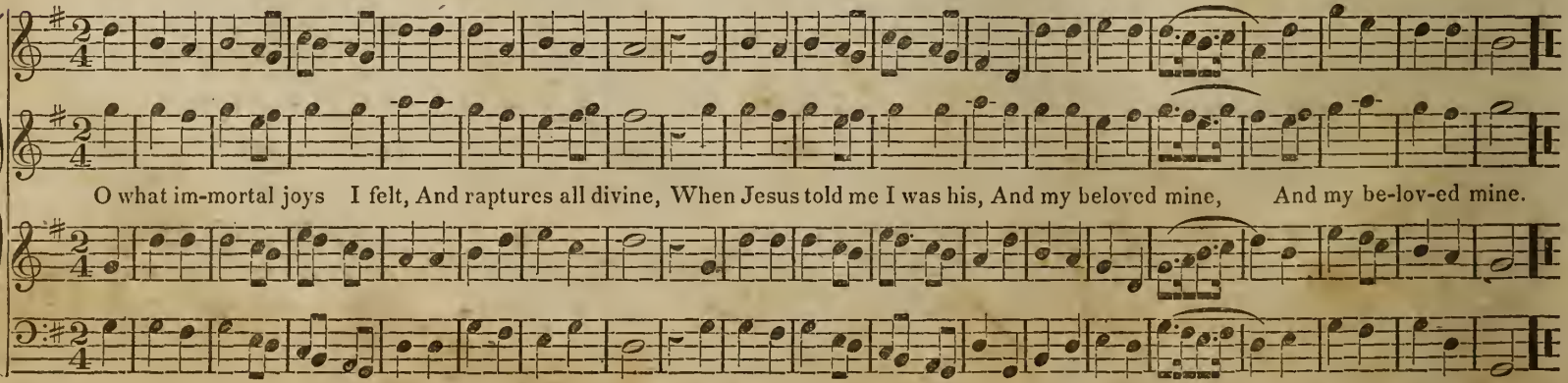
May the gospel's joyful sound
Conquer sinners—comfort saints;
Make the fruits of grace abound,
Bring relief from all complaints:
Thus let all our Sabbath's prove,
Till we join the church above.

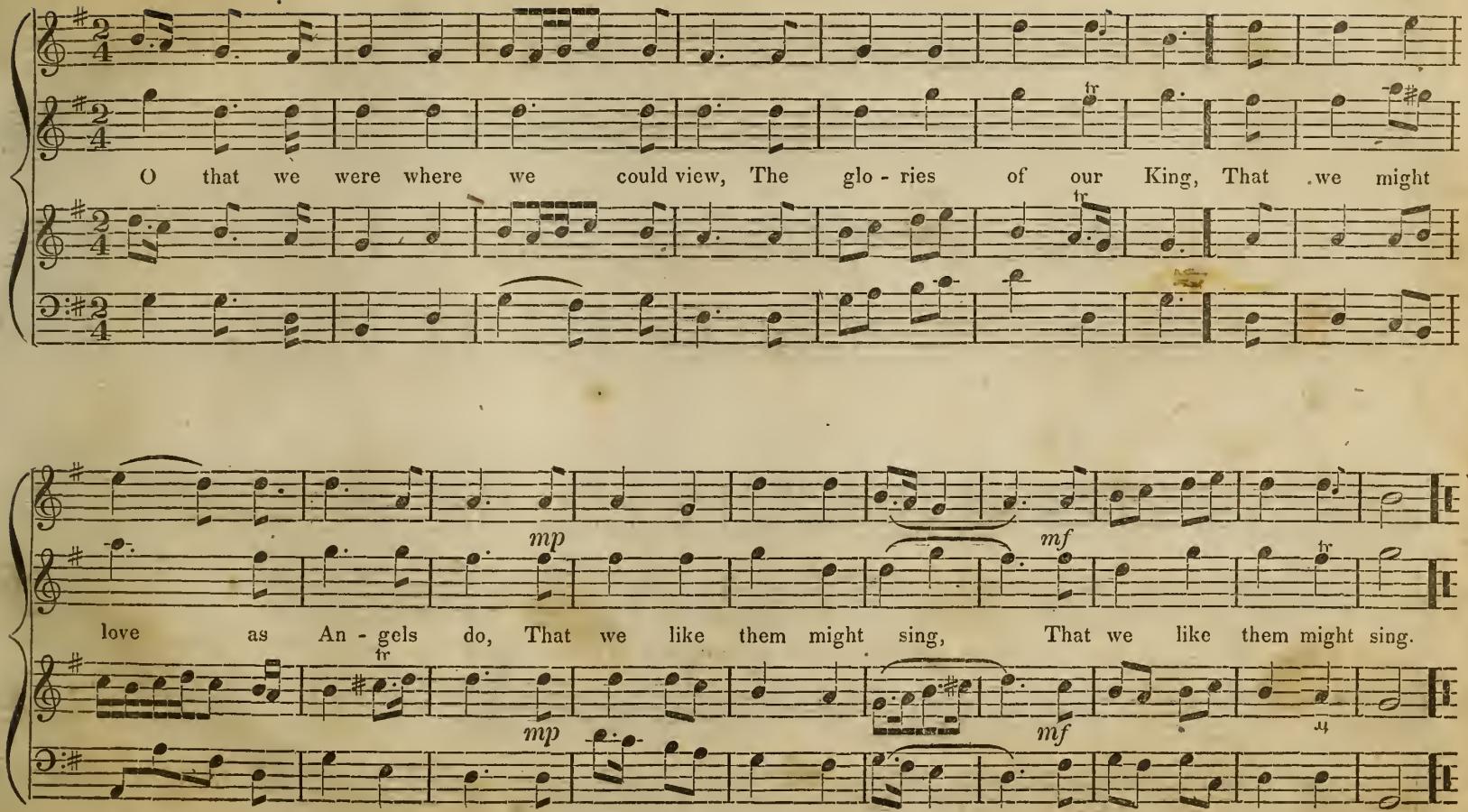
Church Psalmody, Hy. 461

WOODSTOCK. C. M.

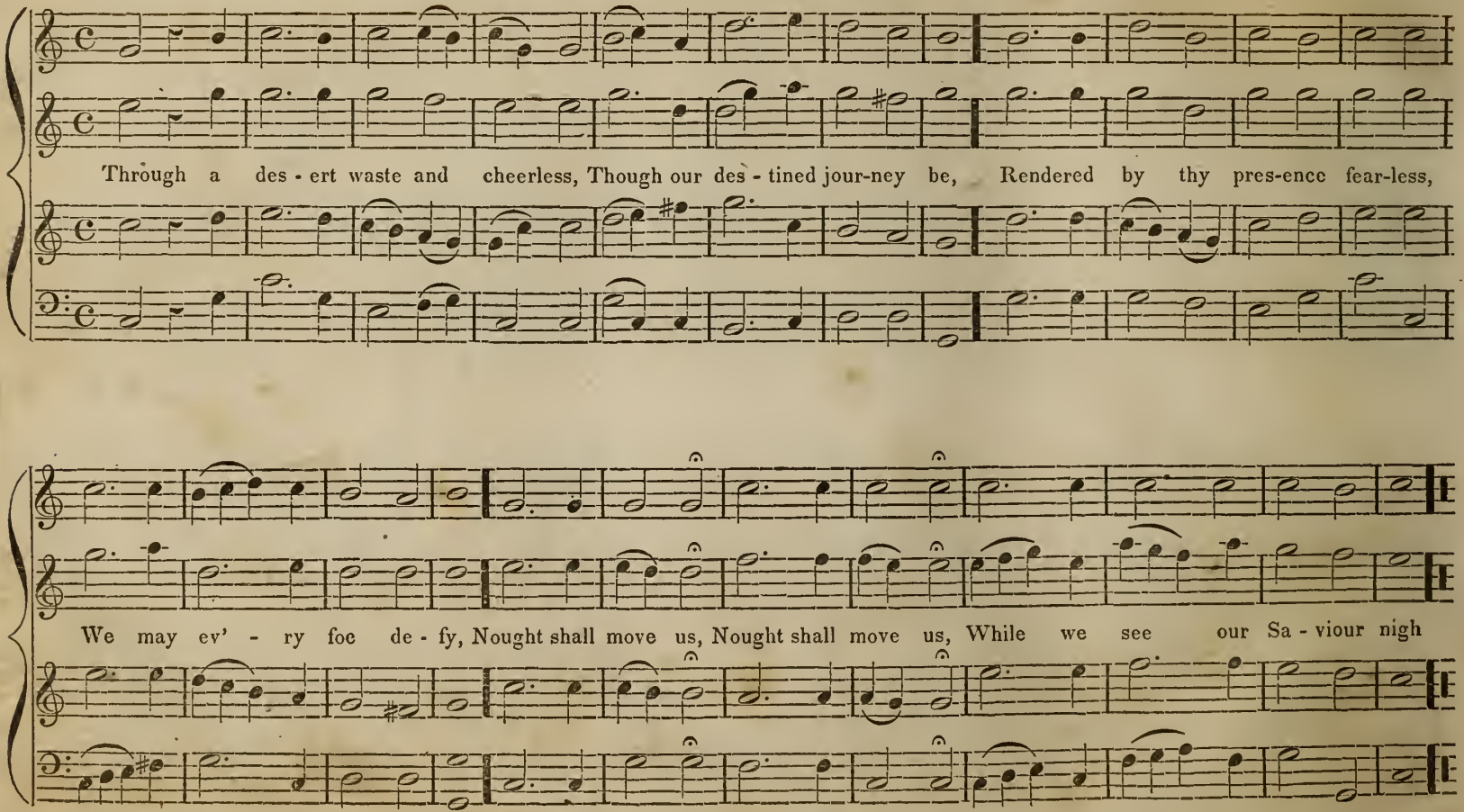


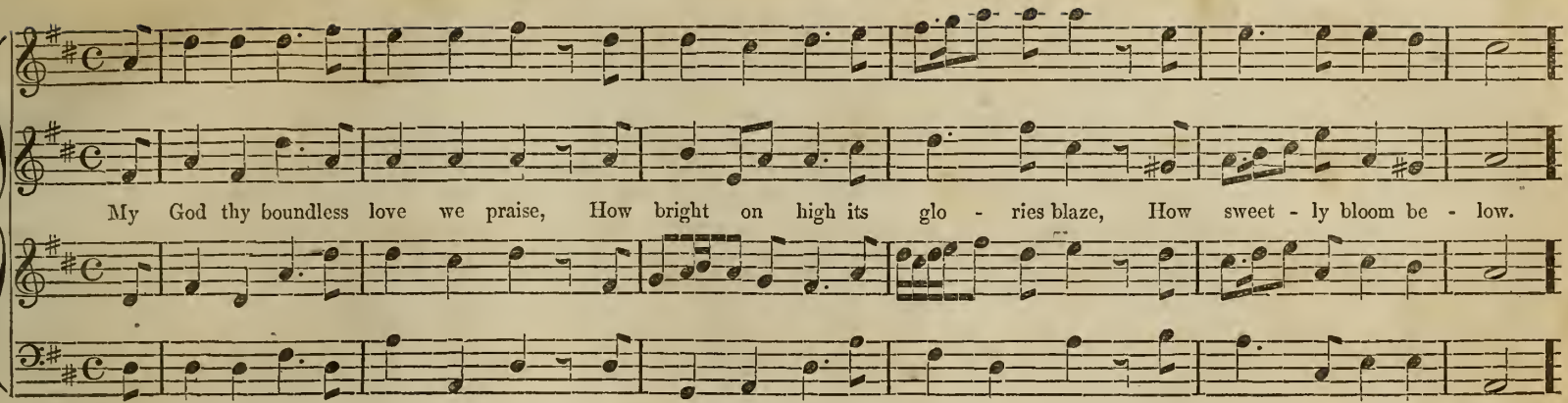
ST. GEORGE'S, or DANVILLE. C. M.

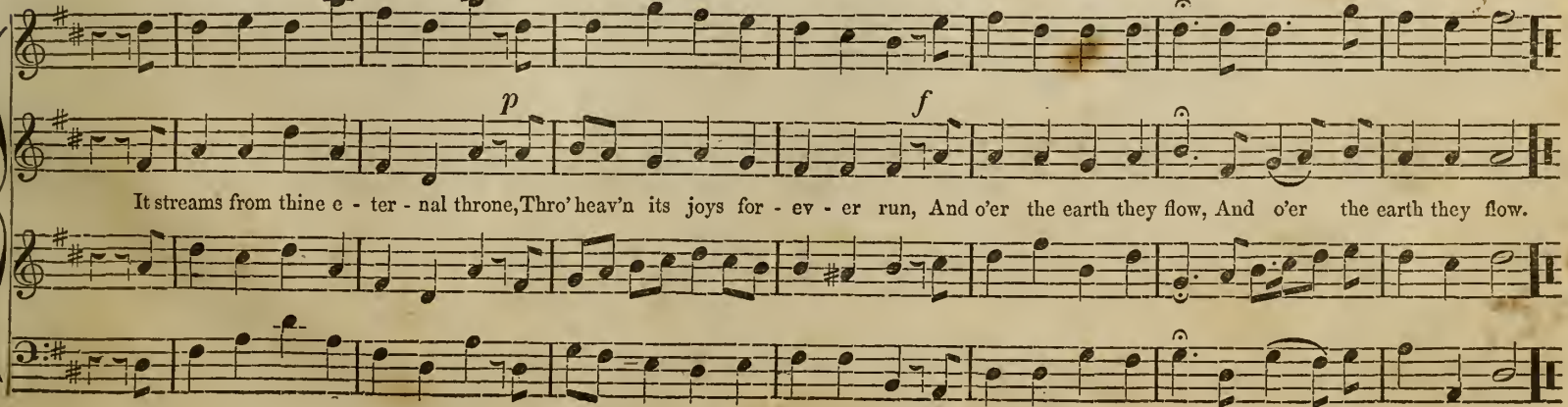


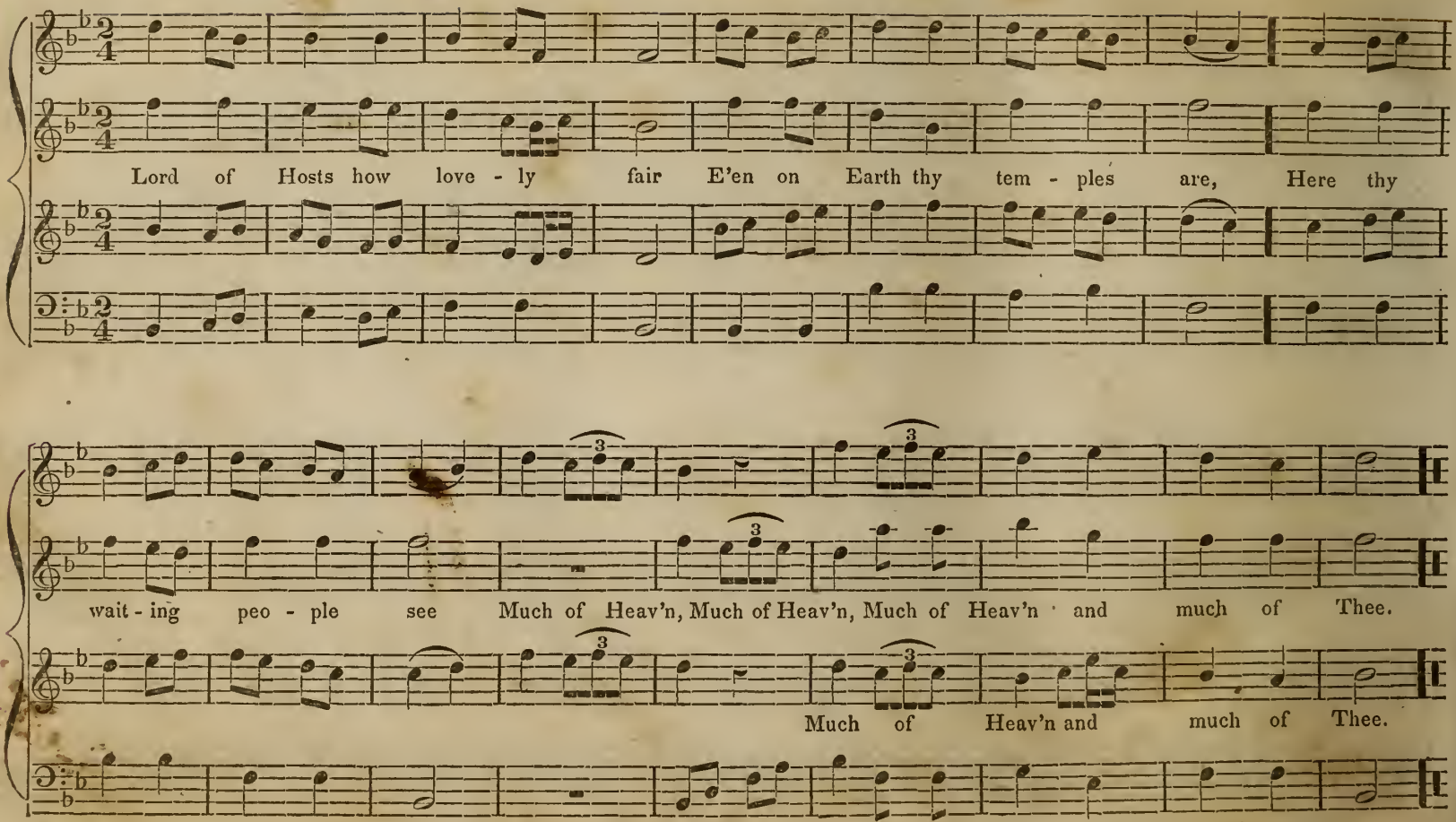

O that we were where we could view, The glo - ries of our King, That we might
love as An - gels do, That we like them might sing, That we like them might sing.
mp
mf
mp
mf

CALVARY. P. M. 8, 7 & 4.

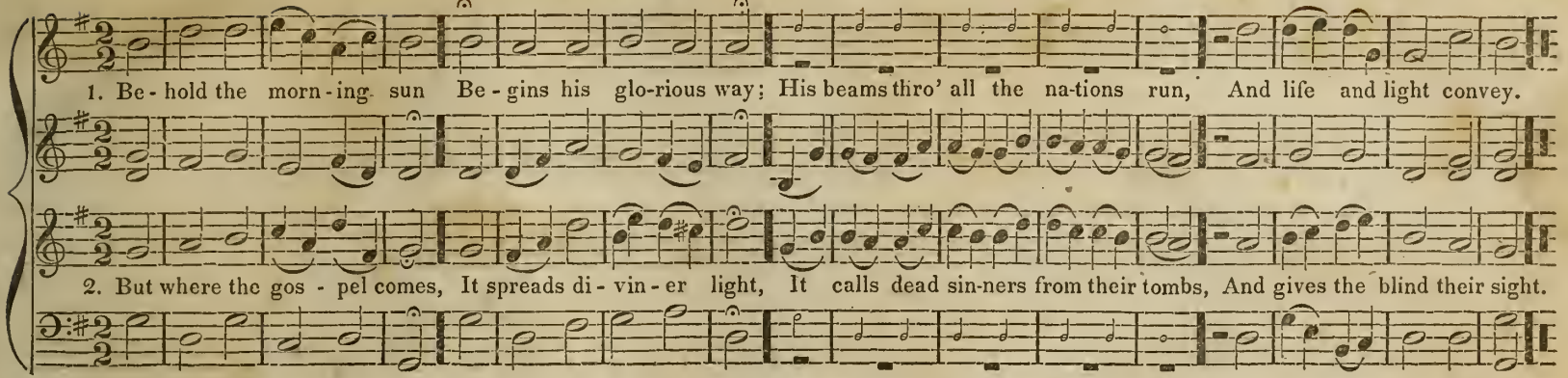



My God thy boundless love we praise, How bright on high its glo - ries blaze, How sweet - ly bloom be - low.


p
f
It streams from thine e - ter - nal throne, Thro' heav'n its joys for - ev - er run, And o'er the earth they flow, And o'er the earth they flow.

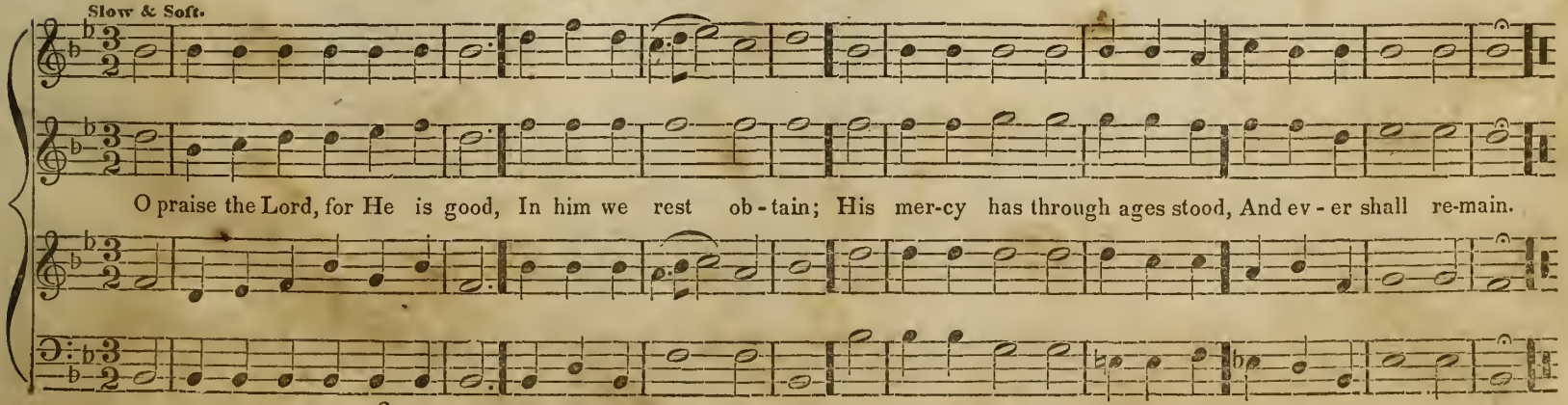

Lord of Hosts how love - ly fair E'en on Earth thy tem - ples are, Here thy
wait - ing peo - ple see Much of Heav'n, Much of Heav'n, Much of Heav'n and much of Thee.
Much of Heav'n and much of Thee.

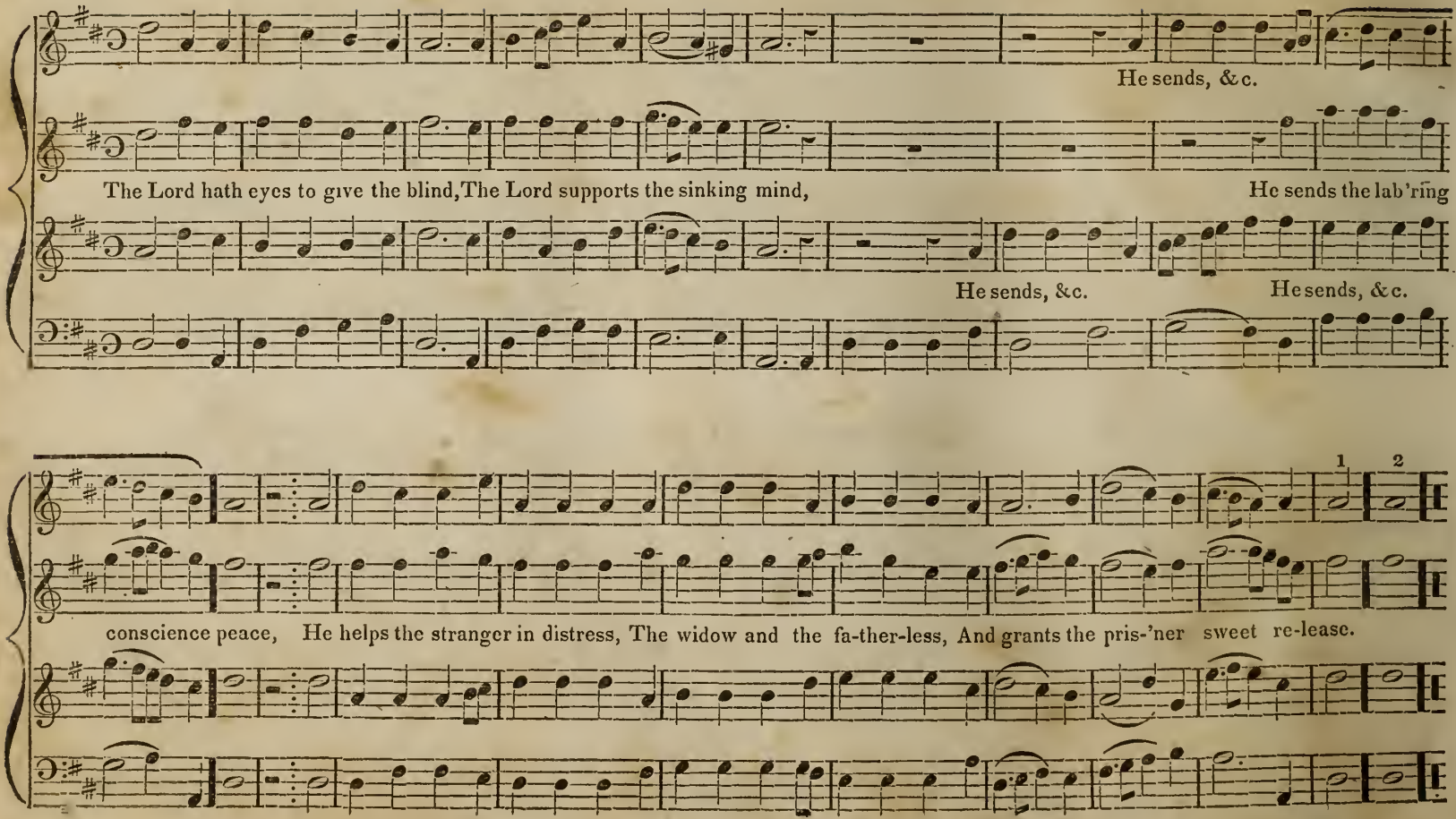
SHIRLAND. S. M.

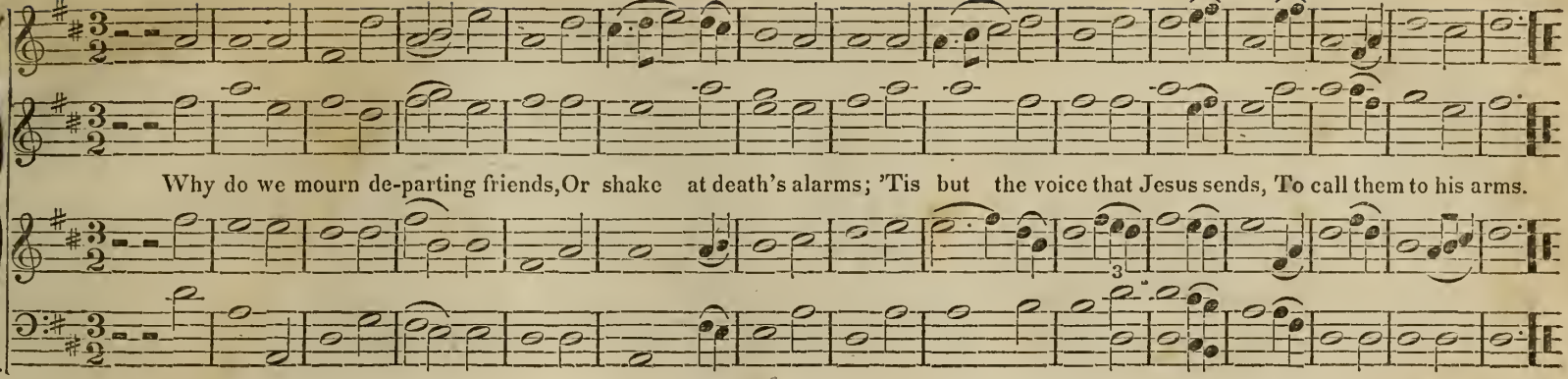


HERMON. C. M.

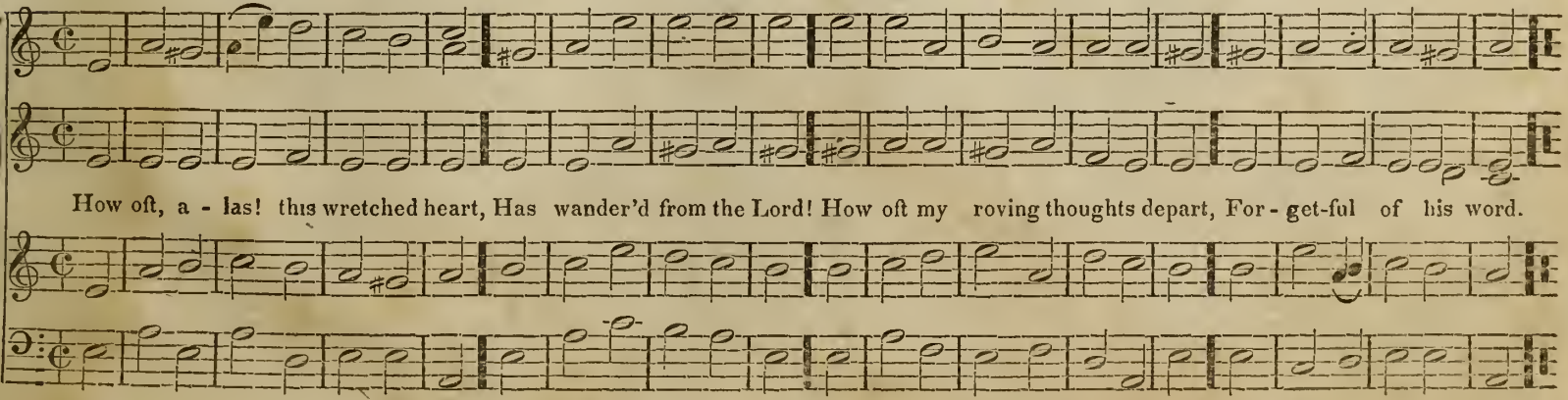
Carmina Sacra.




He sends, &c.
The Lord hath eyes to give the blind, The Lord supports the sinking mind, He sends the lab'ring
He sends, &c. He sends, &c.
1 2
conscience peace, He helps the stranger in distress, The widow and the fa-ther-less, And grants the pris-'ner sweet re-lease.

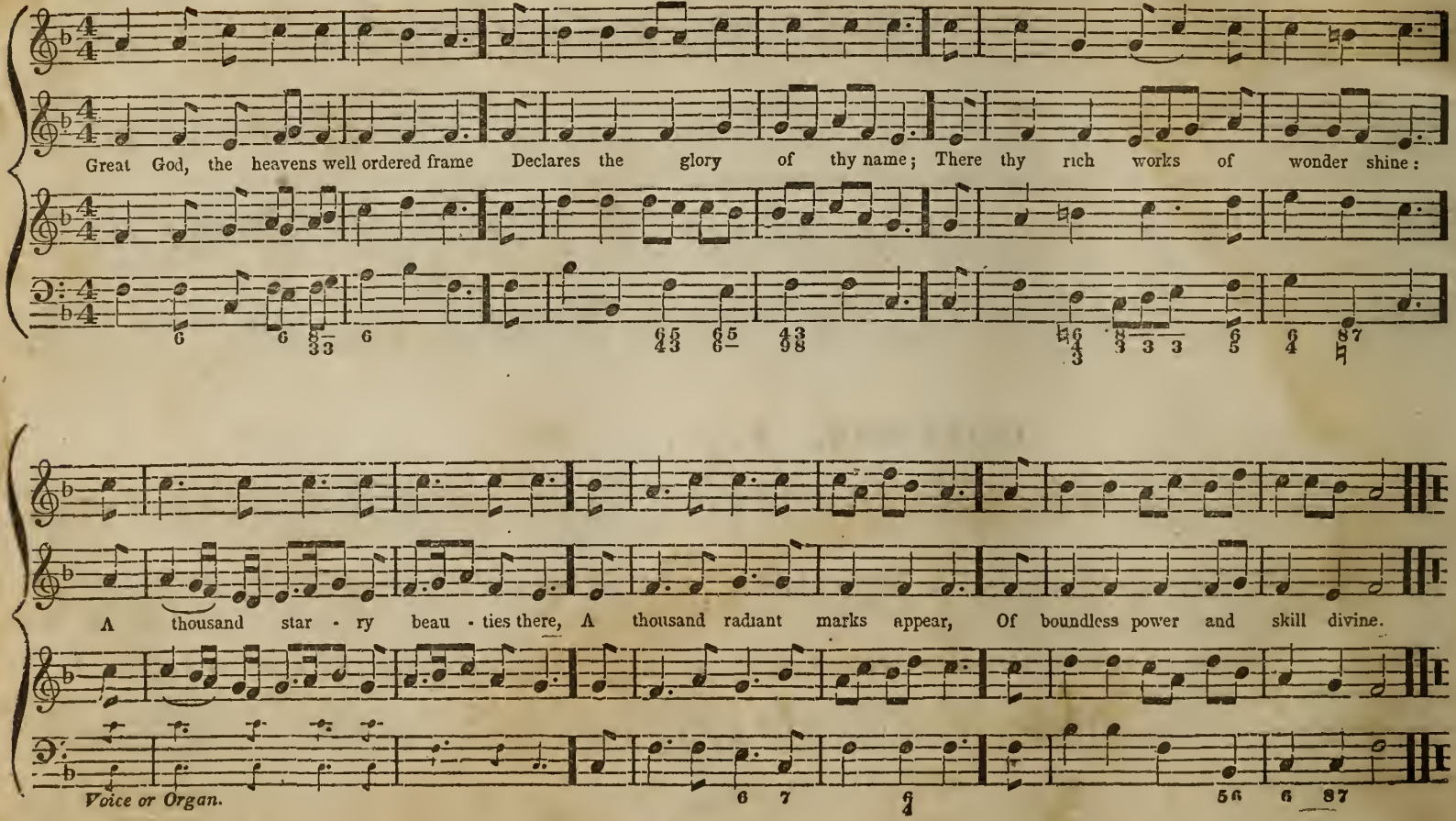

Why do we mourn de-parting friends, Or shake at death's alarms; 'Tis but the voice that Jesus sends, To call them to his arms.

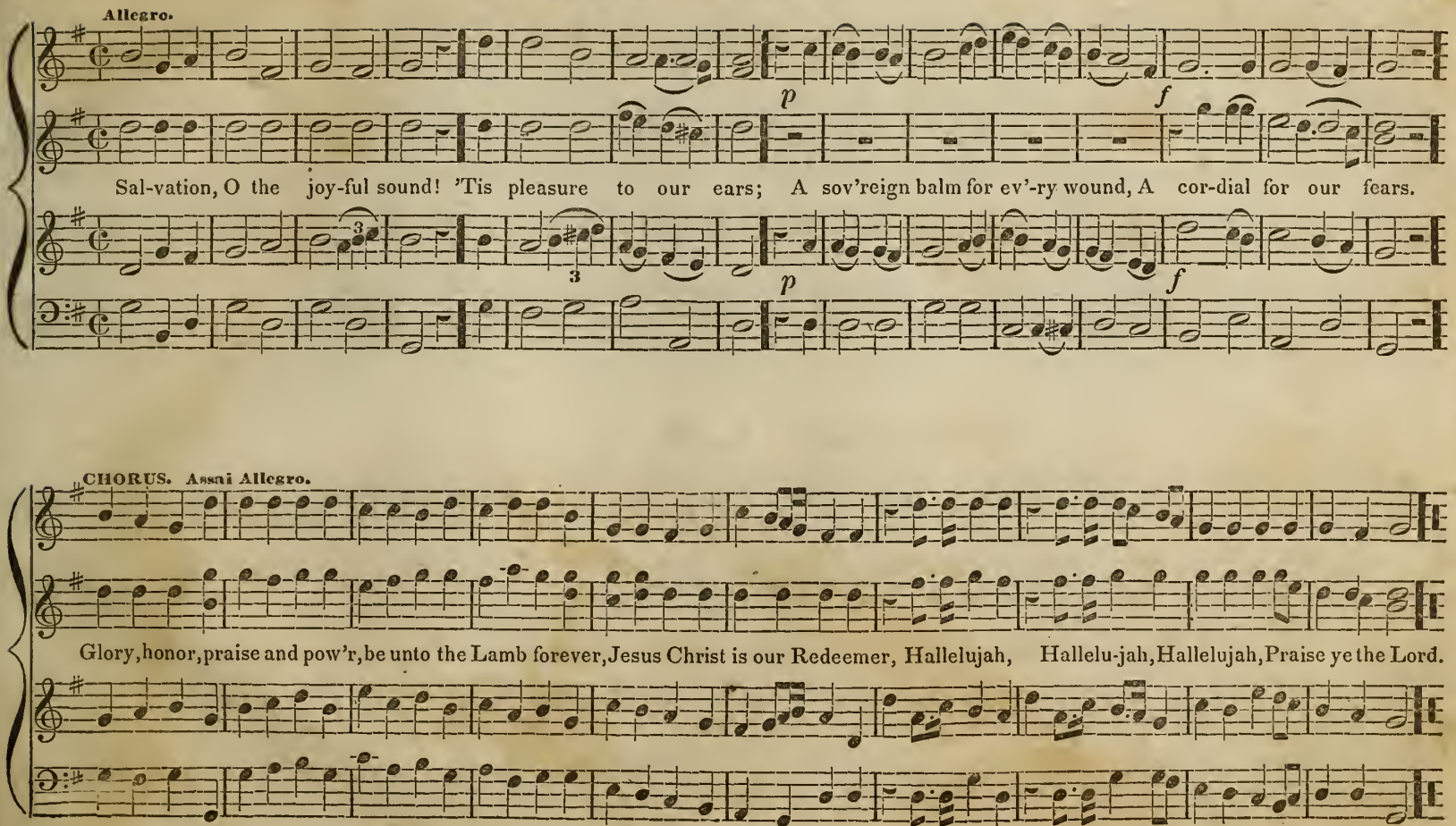
GRAFTON. C. M.


How oft, a - las! this wretched heart, Has wander'd from the Lord! How oft my roving thoughts depart, For - get-ful of his word.

NEWCOURT. L. P. M.

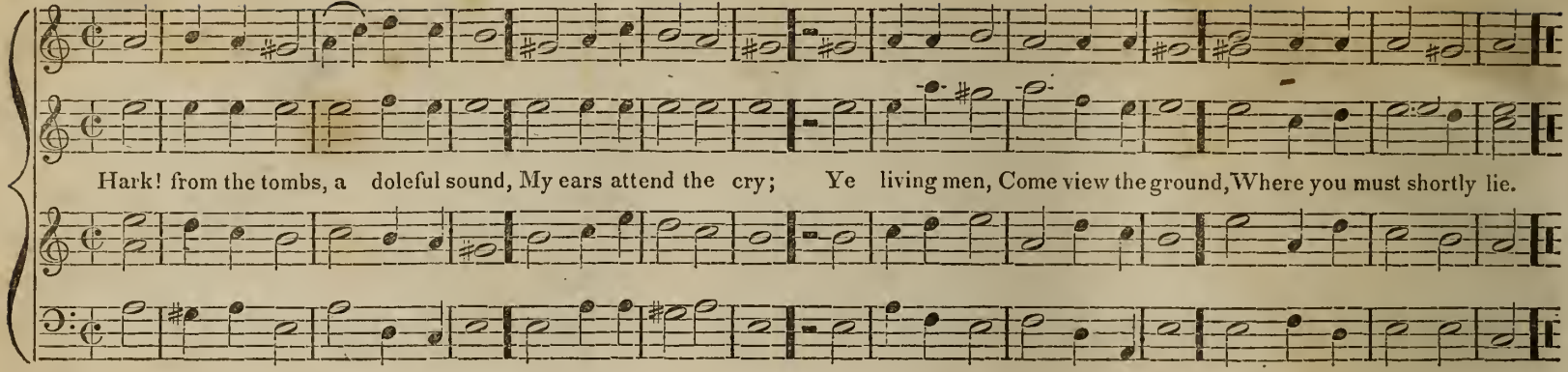
H. Bond.




Allegro.
p
f
Sal-vation, O the joy-ful sound! 'Tis pleasure to our ears; A sov'reign balm for ev'-ry wound, A cor-dial for our fears.
p
f
CHORUS. Assai Allegro.
Glory, honor, praise and pow'r, be unto the Lamb forever, Jesus Christ is our Redeemer, Hallelujah, Hallelu-jah, Hallelujah, Praise ye the Lord.

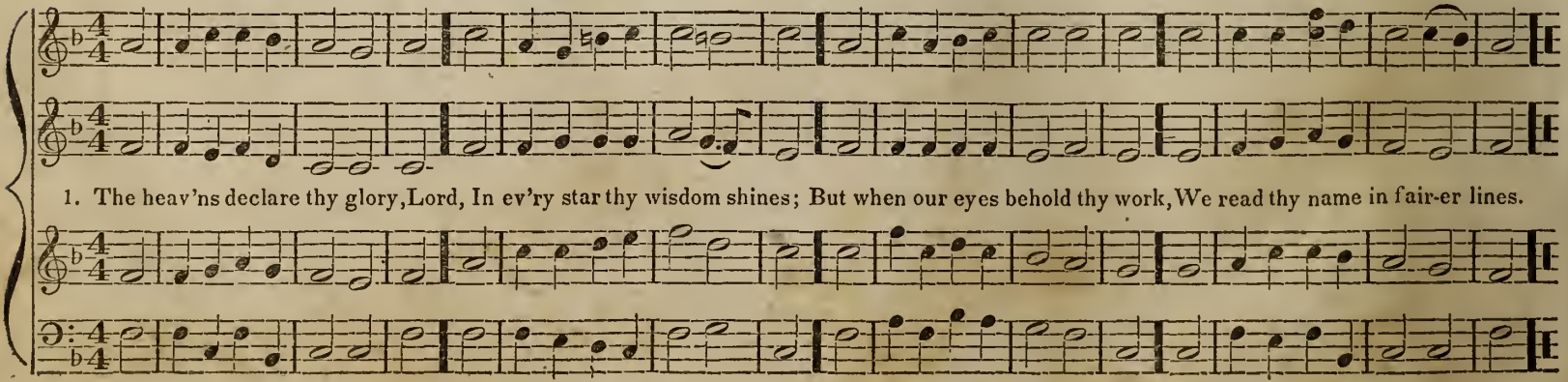
FUNERAL THOUGHT. C. M.

SMITH.

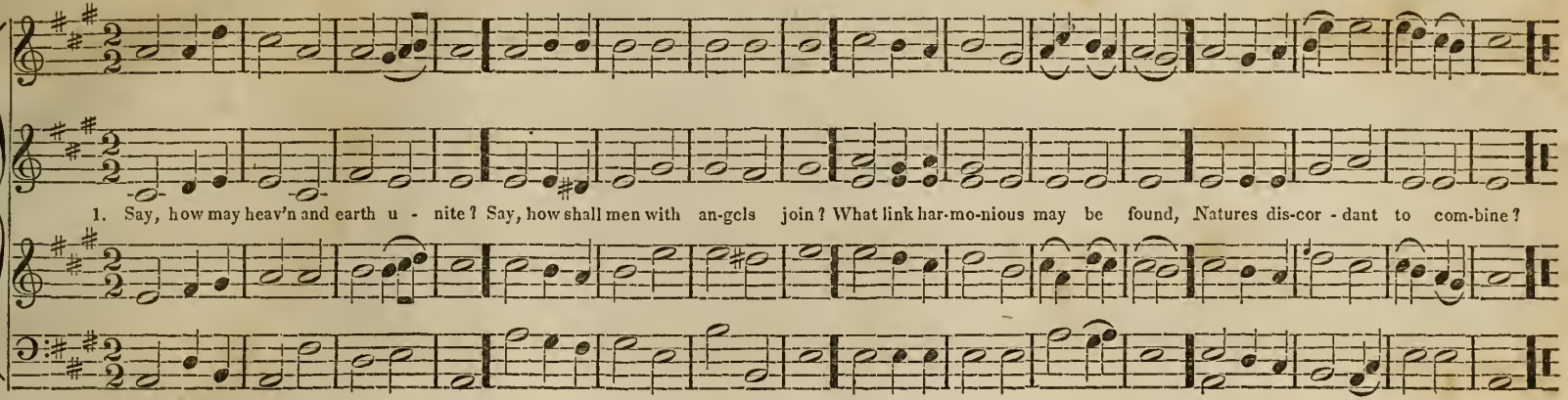


UXBRIDGE. L, M.

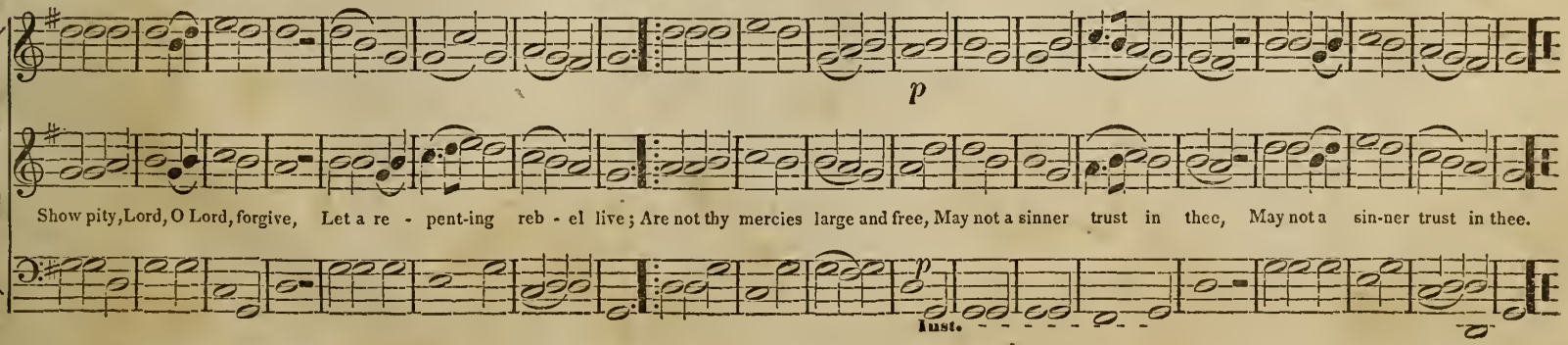
L. MASON.



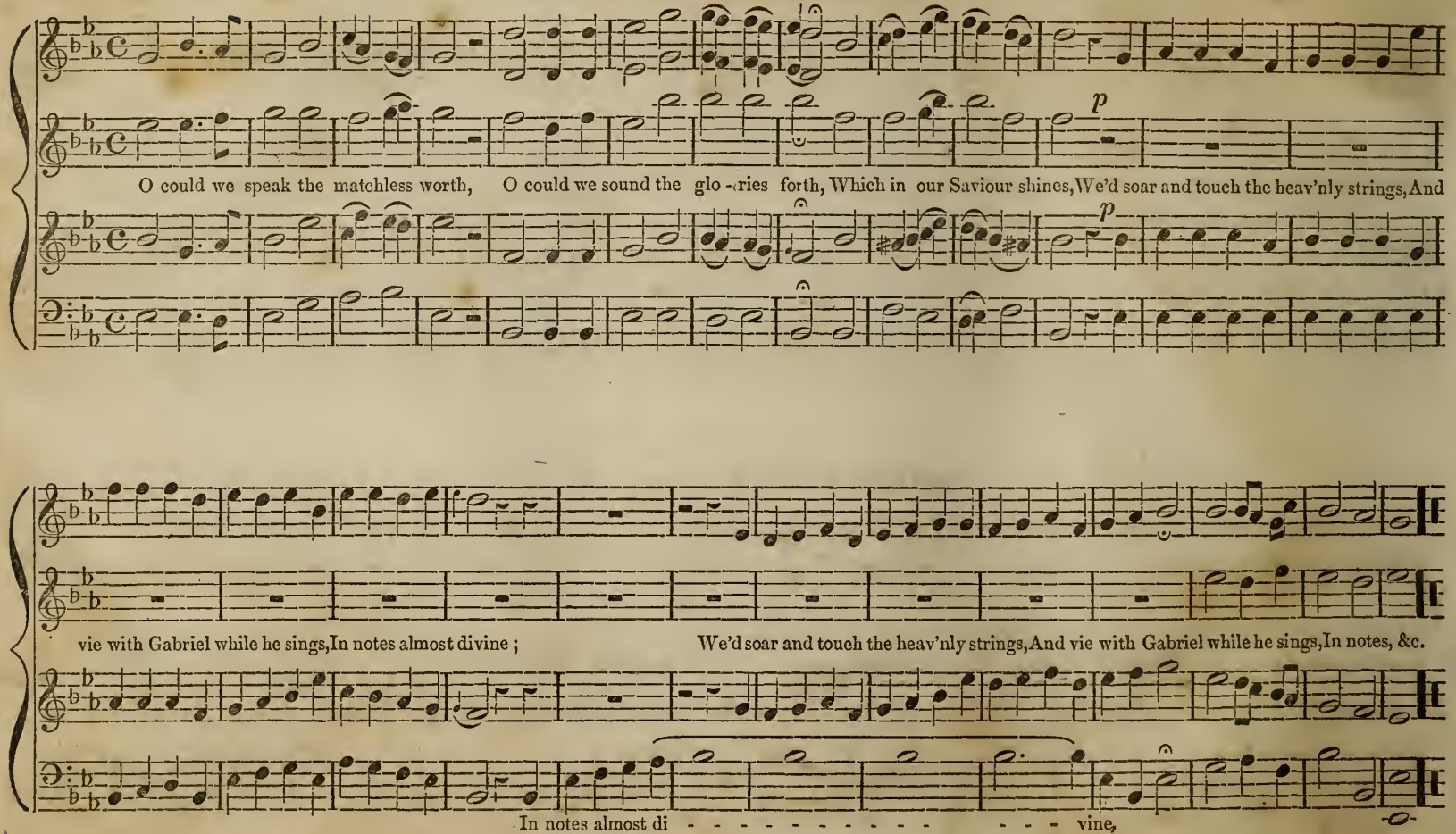
ELLENTHORPE. L. M.



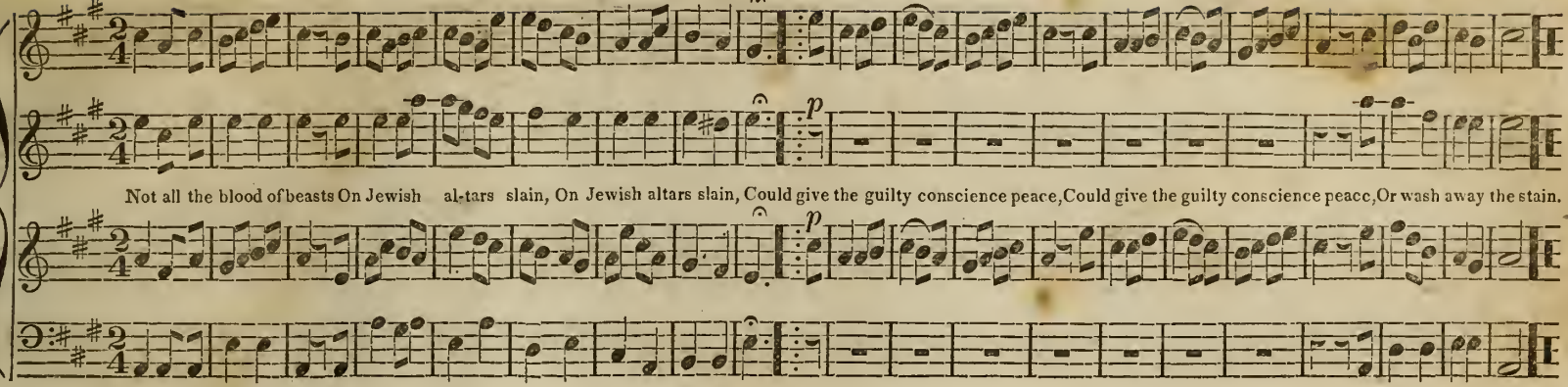
MORTALITY. L. M.



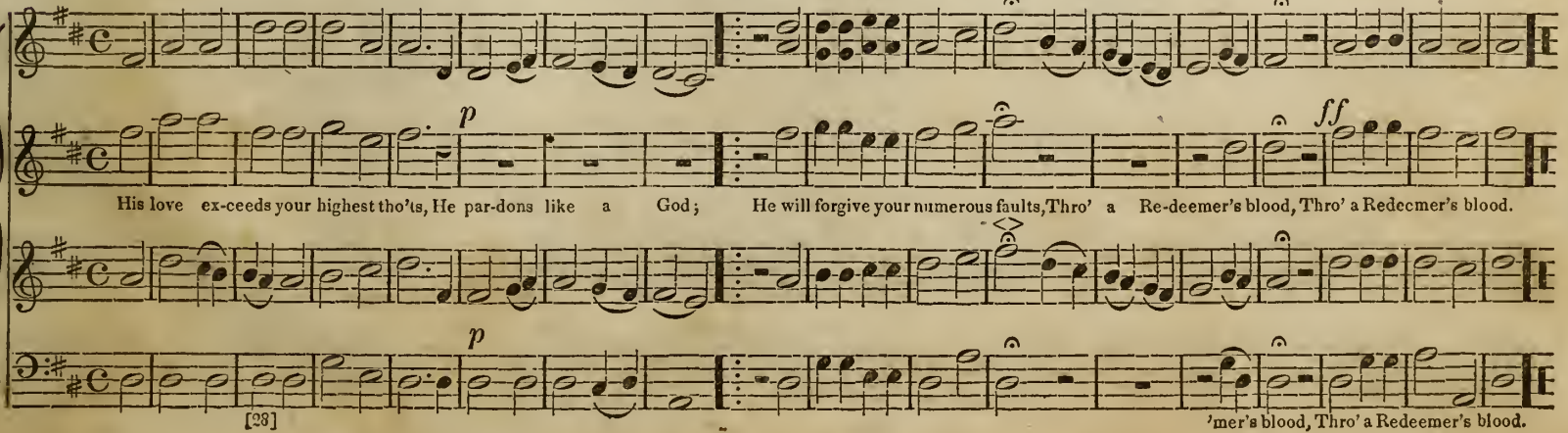
PRAISE. 8, 8, 6.


p
O could we speak the matchless worth, O could we sound the glo - ries forth, Which in our Saviour shines, We'd soar and touch the heav'nly strings, And
p
vie with Gabriel while he sings, In notes almost divine ; We'd soar and touch the heav'nly strings, And vie with Gabriel while he sings, In notes, &c.
In notes almost di - - - - - - - - - - - - vine,

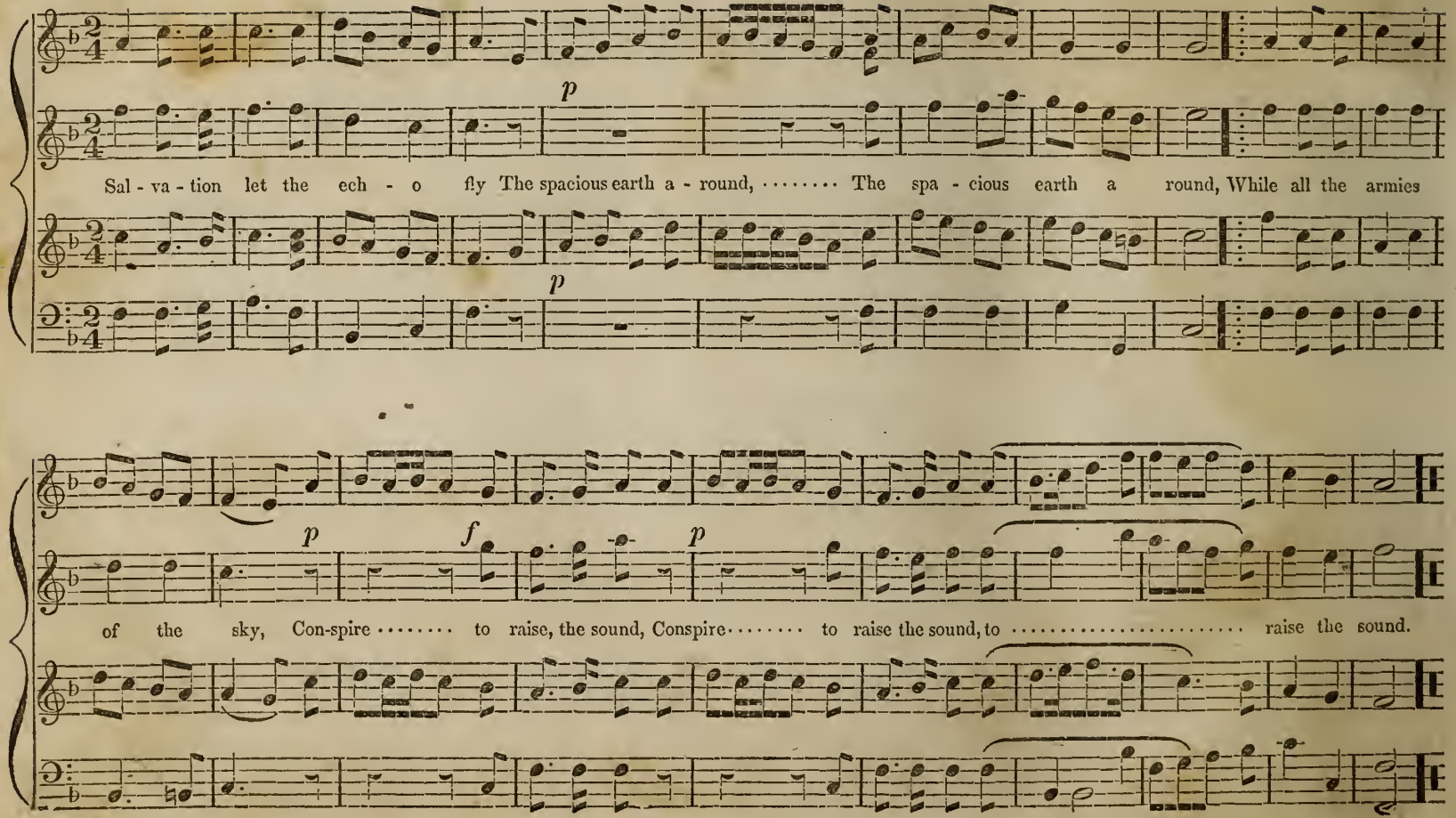
REUBEN. S. M.

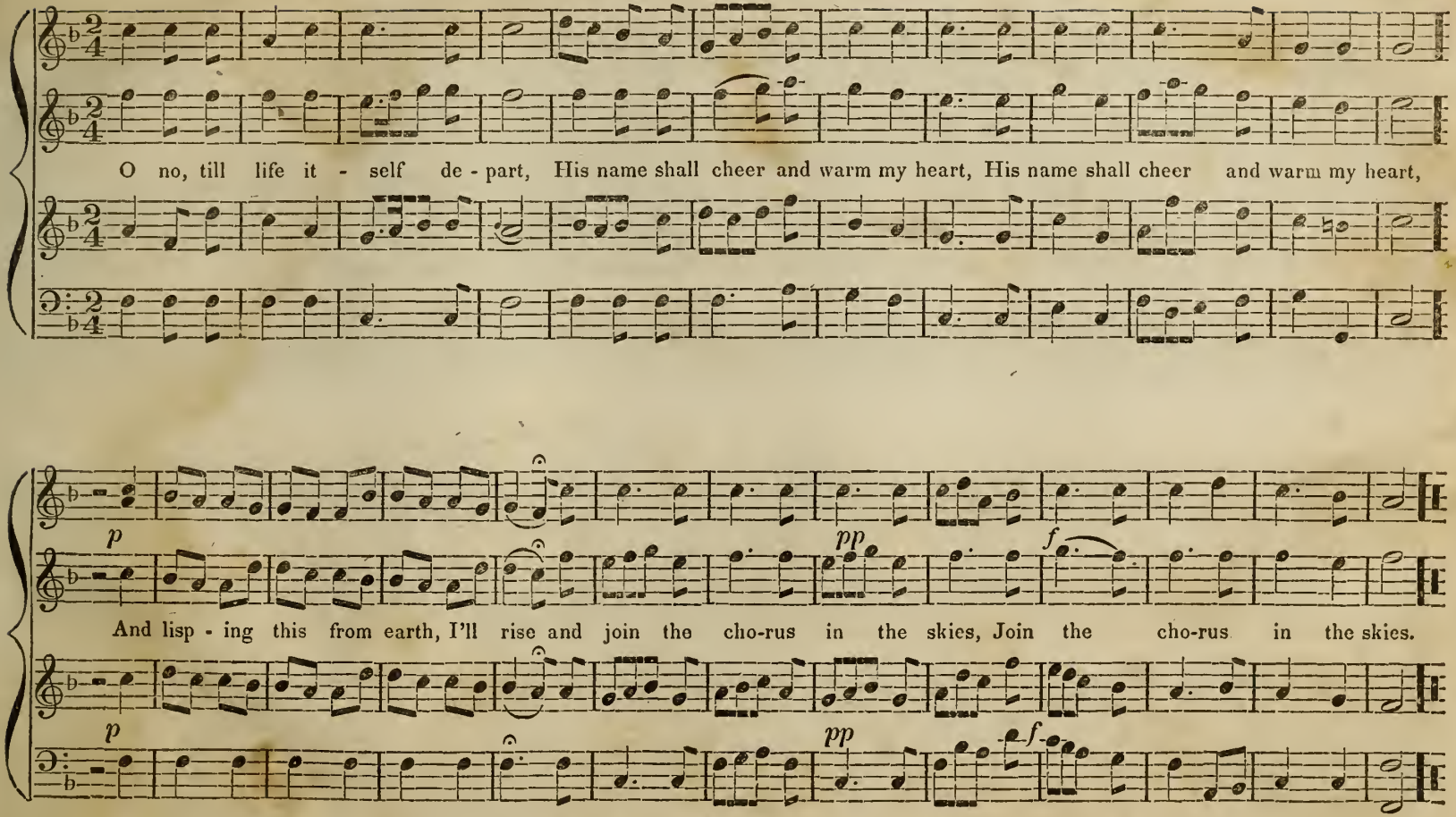


HINSBURY. C. M.

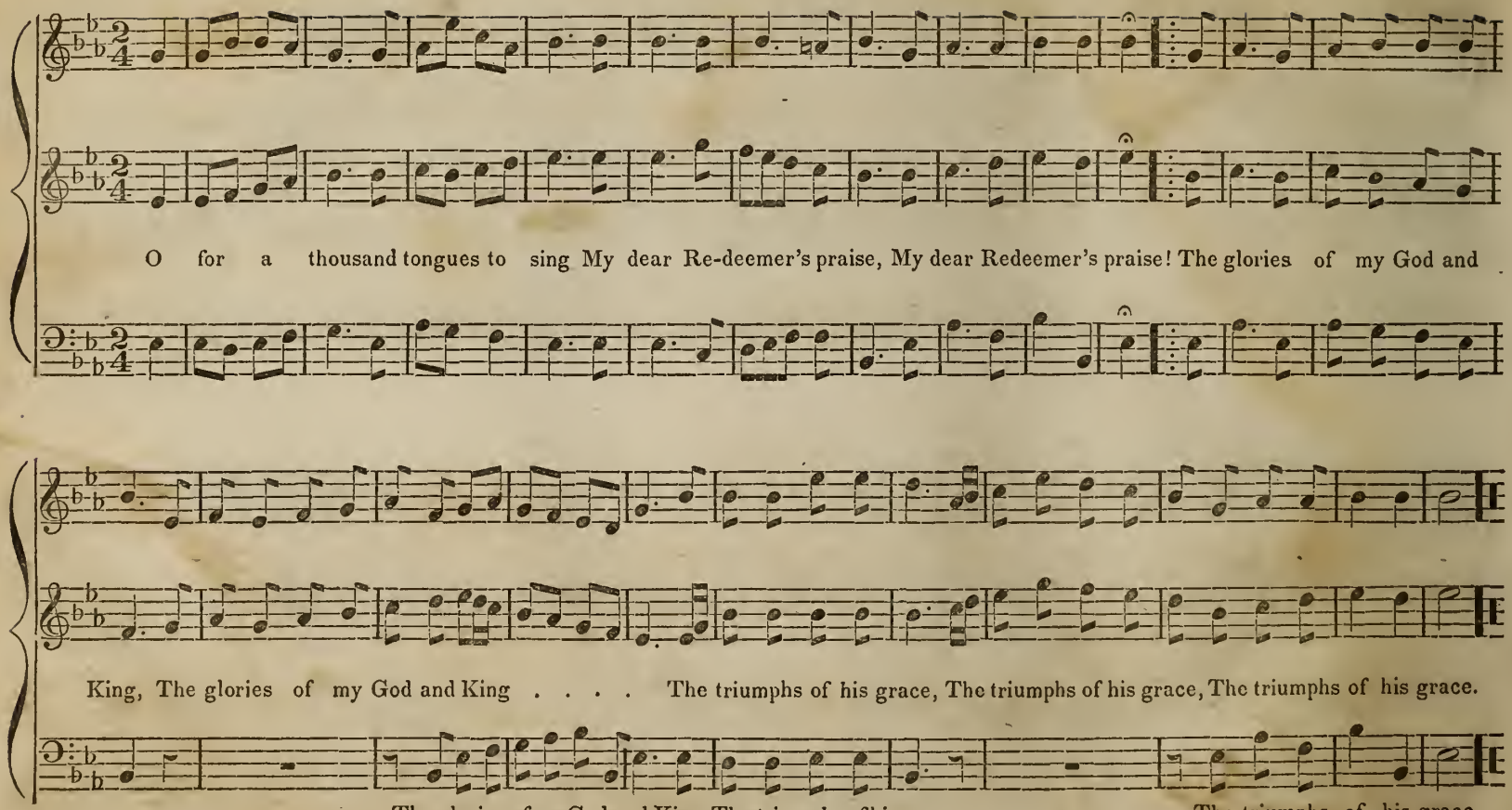


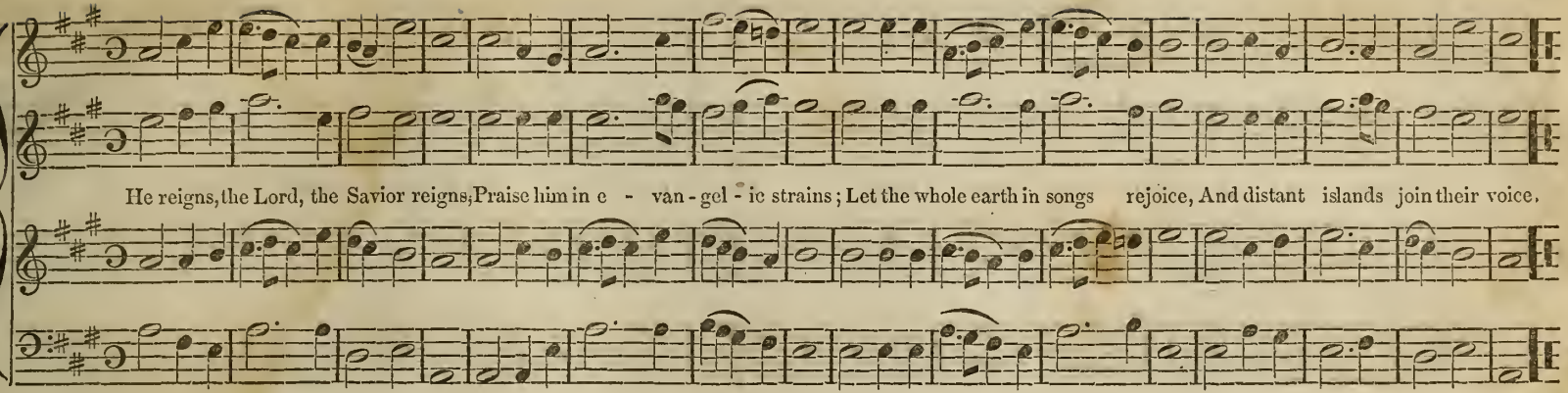
BOLTON. C. M.


p
Sal - va - tion let the ech - o fly The spacious earth a - round, ... The spa - cious earth a round, While all the armies
p
p
f
p
of the sky, Con-spire ..... to raise, the sound, Conspire ..... to raise the sound, to ..... raise the sound.

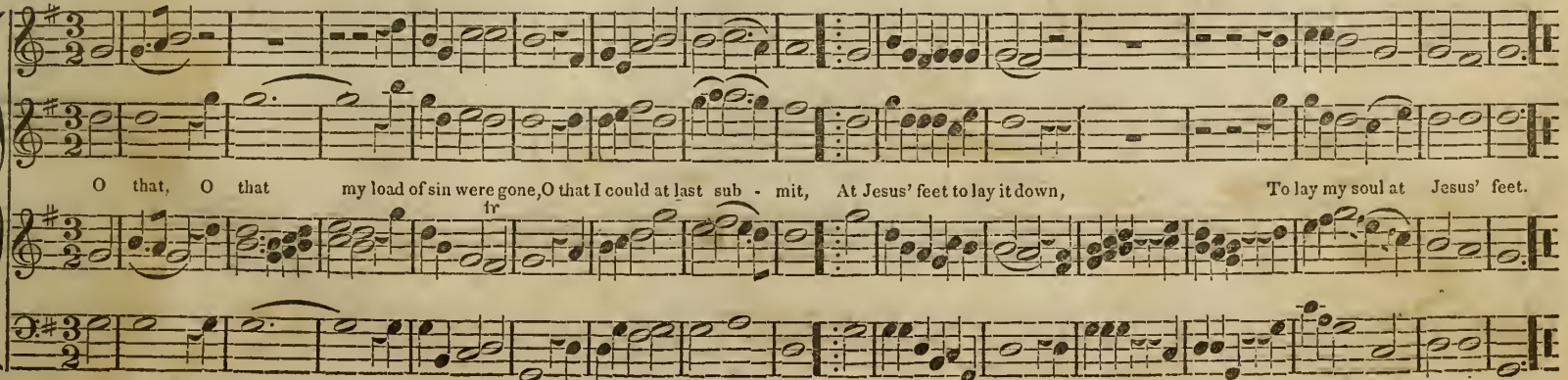

O no, till life it - self de - part, His name shall cheer and warm my heart, His name shall cheer and warm my heart,
p
pp
f
And lisp - ing this from earth, I'll rise and join the cho-rus in the skies, Join the cho-rus in the skies.
p
pp
f

ASCENSION. C. M.



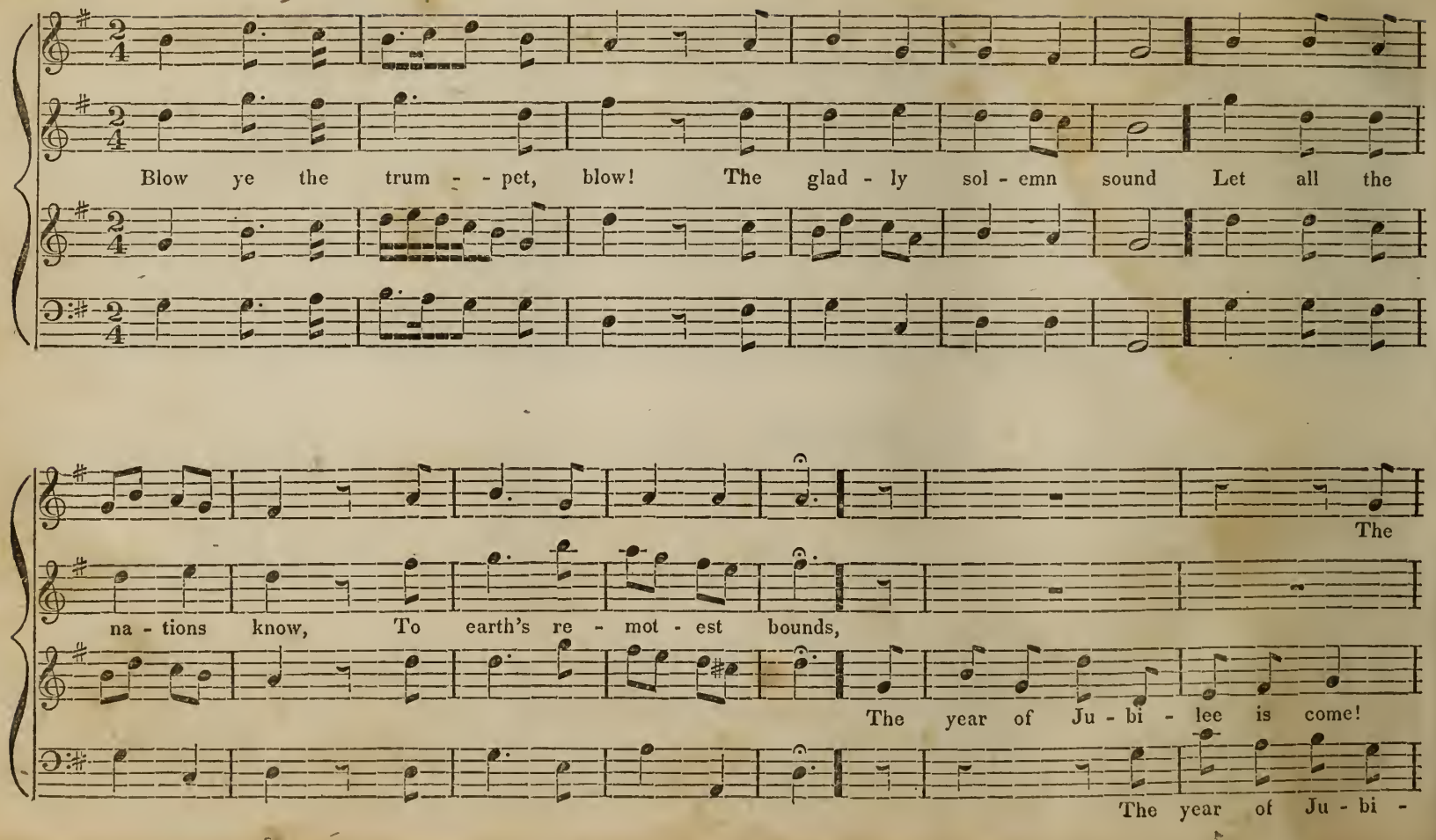

He reigns, the Lord, the Savior reigns, Praise him in e - van - gel - ic strains; Let the whole earth in songs rejoice, And distant islands join their voice.

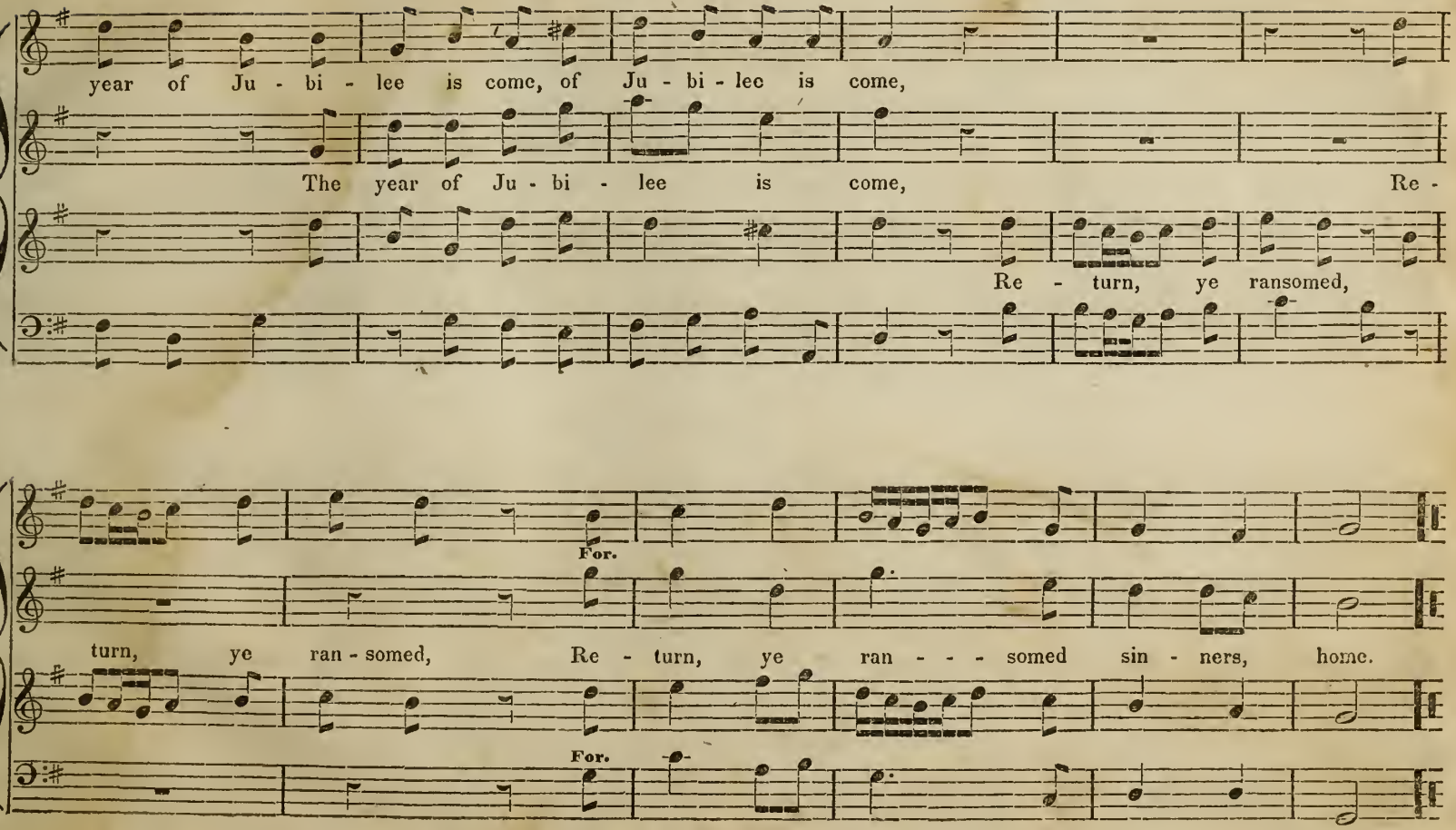
ST. PETERS. L. M.

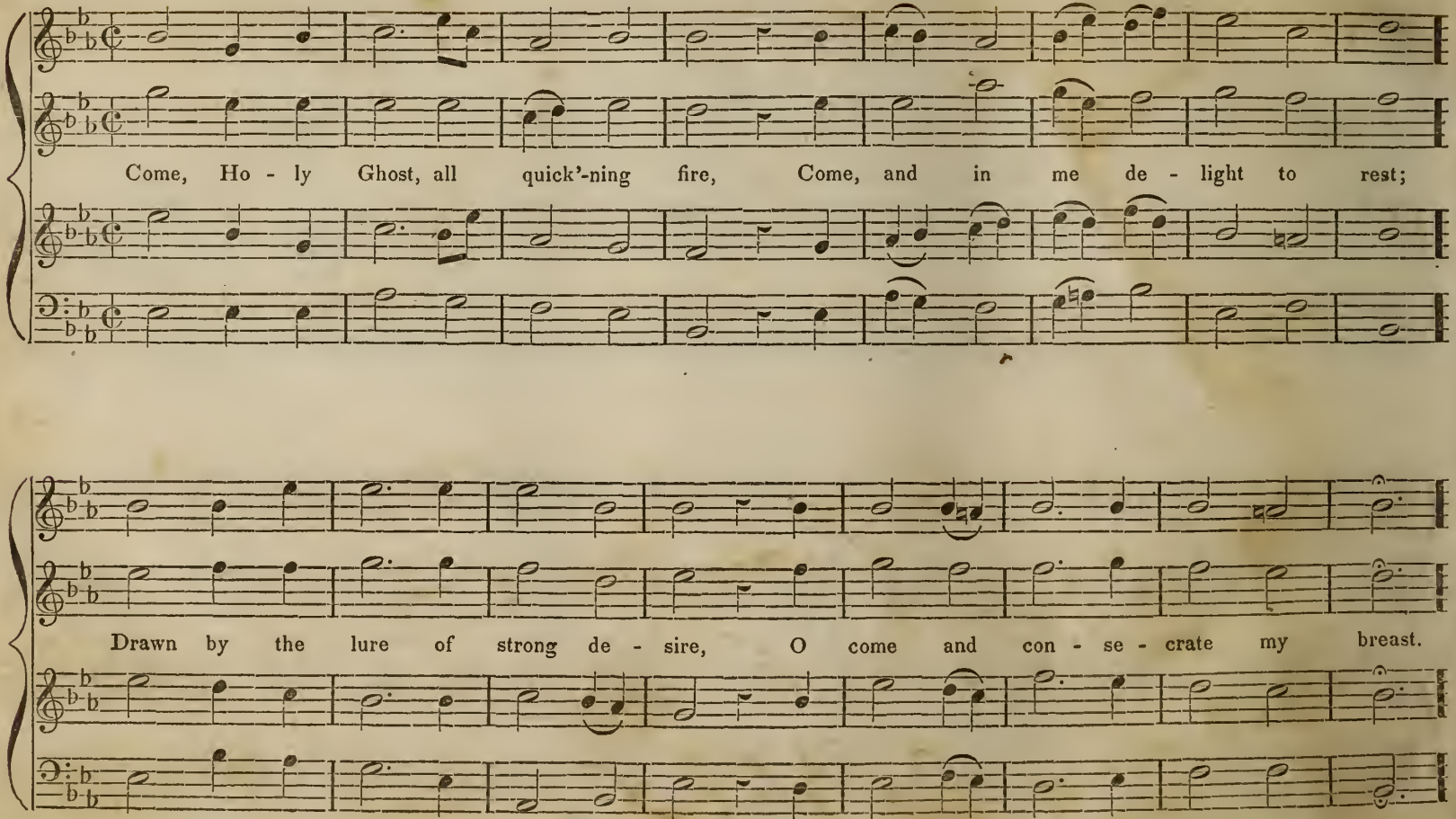

O that, O that my load of sin were gone, O that I could at last sub - mit, At Jesus' feet to lay it down, To lay my soul at Jesus' feet.
tr

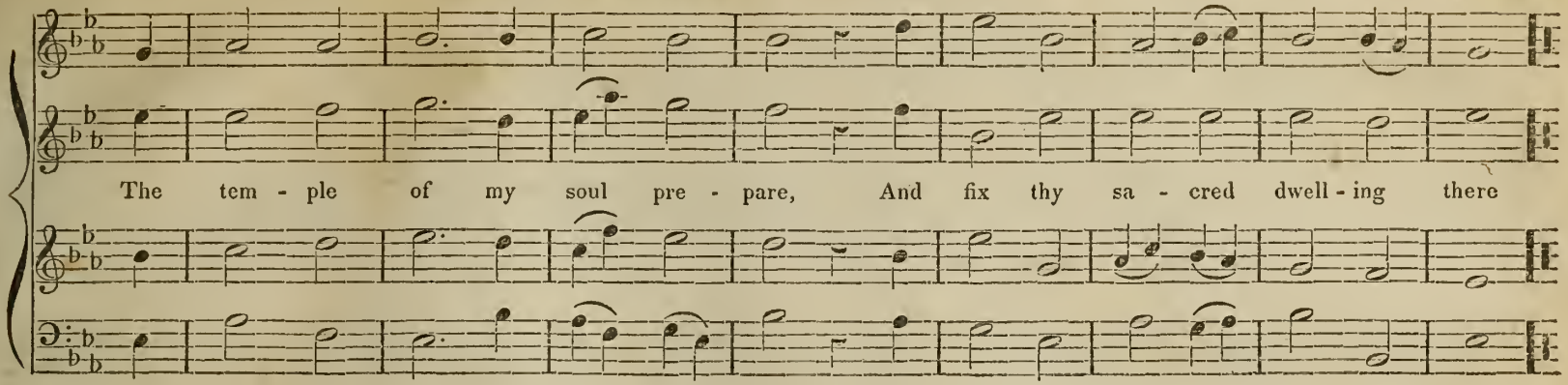
DUNSTABLE. 4-6s & 2-8s.

J. CLARK.

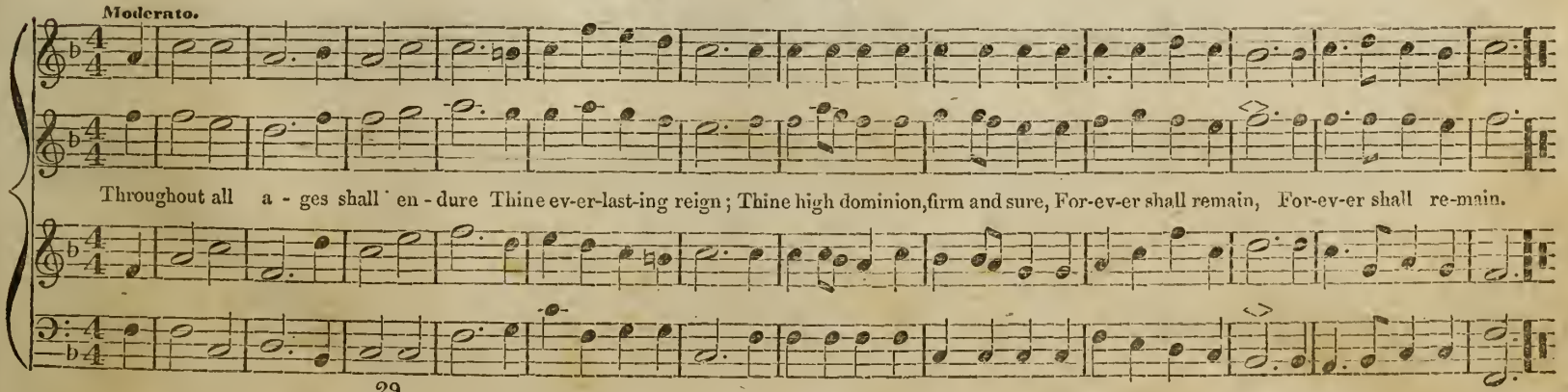



year of Ju - bi - lee is come, of Ju - bi - lee is come,
The year of Ju - bi - lee is come, Re -
Re - turn, ye ransomed,
For.
turn, ye ran - somed, Re - turn, ye ran - - - somed sin - ners, home.
For.

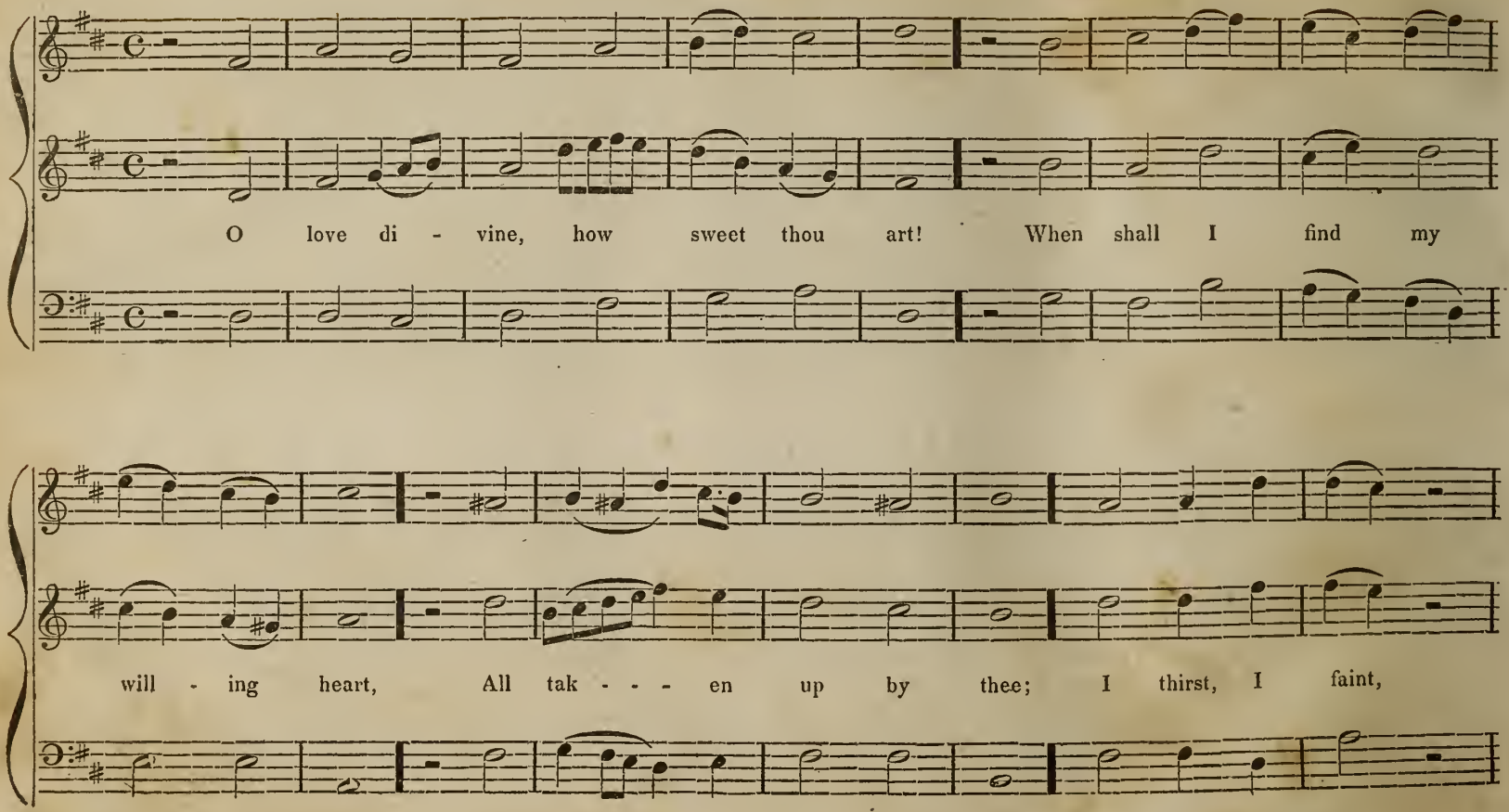

Come, Ho - ly Ghost, all quick'-ning fire, Come, and in me de - light to rest;
Drawn by the lure of strong de - sire, O come and con - se - crate my breast.

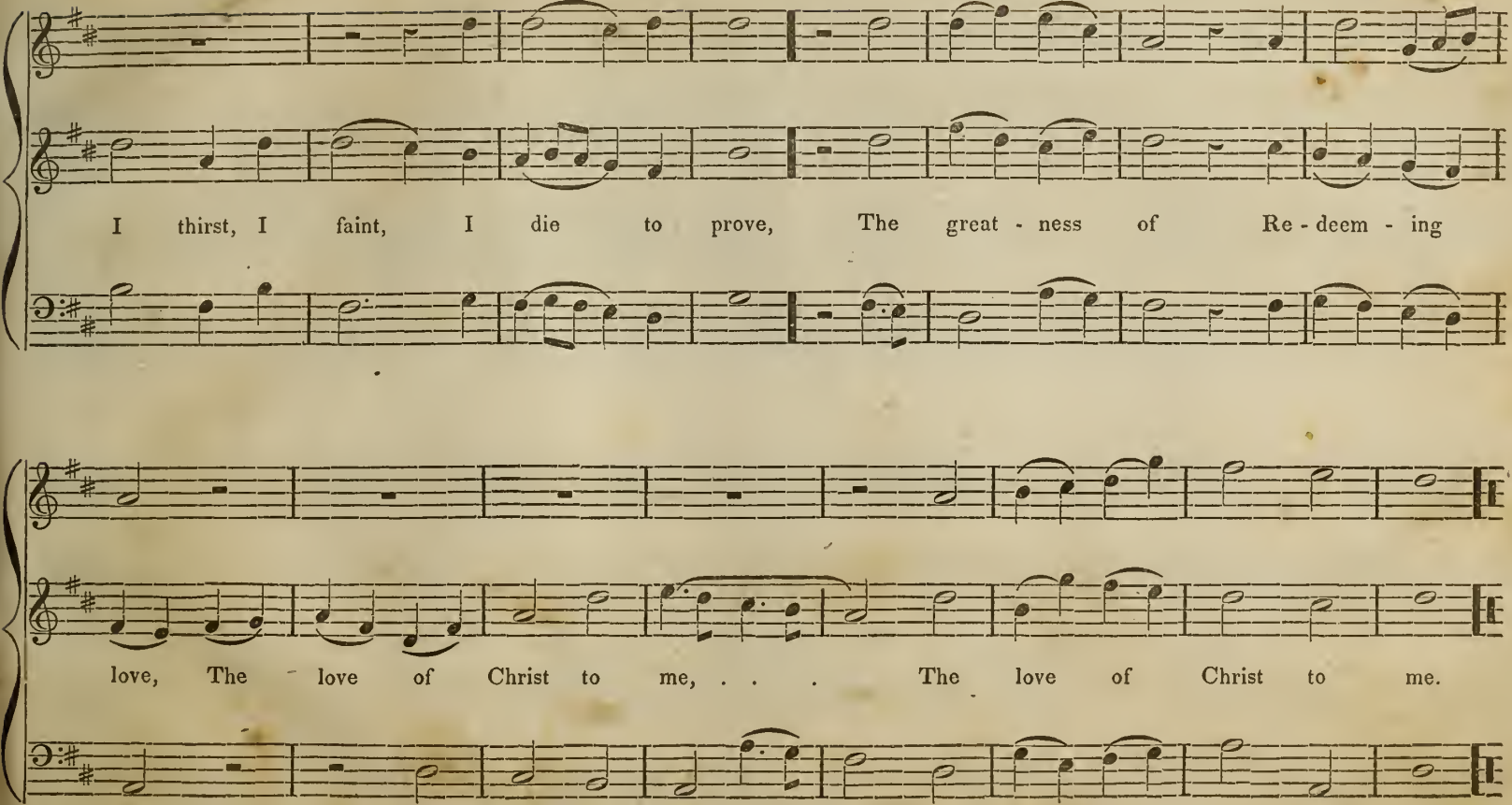

The tem - ple of my soul pre - pare, And fix thy sa - cred dwell - ing there

ALLOA. C. M.


Moderato.
Throughout all a - ges shall en - dure Thine ev-er-last-ing reign; Thine high dominion, firm and sure, For-ev-er shall remain, For-ev-er shall re-main.

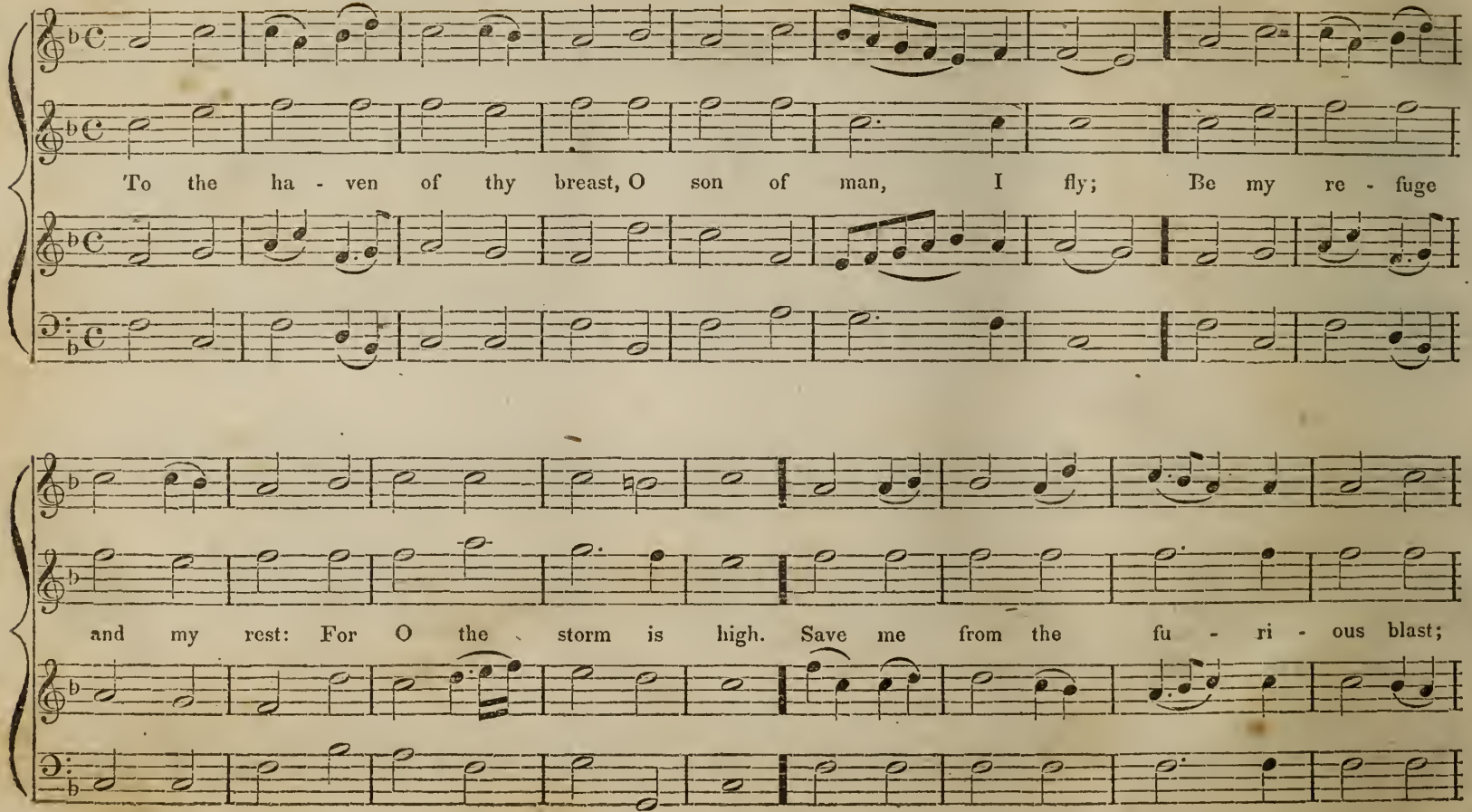
MOUNT ZION. 8, 8, 6.

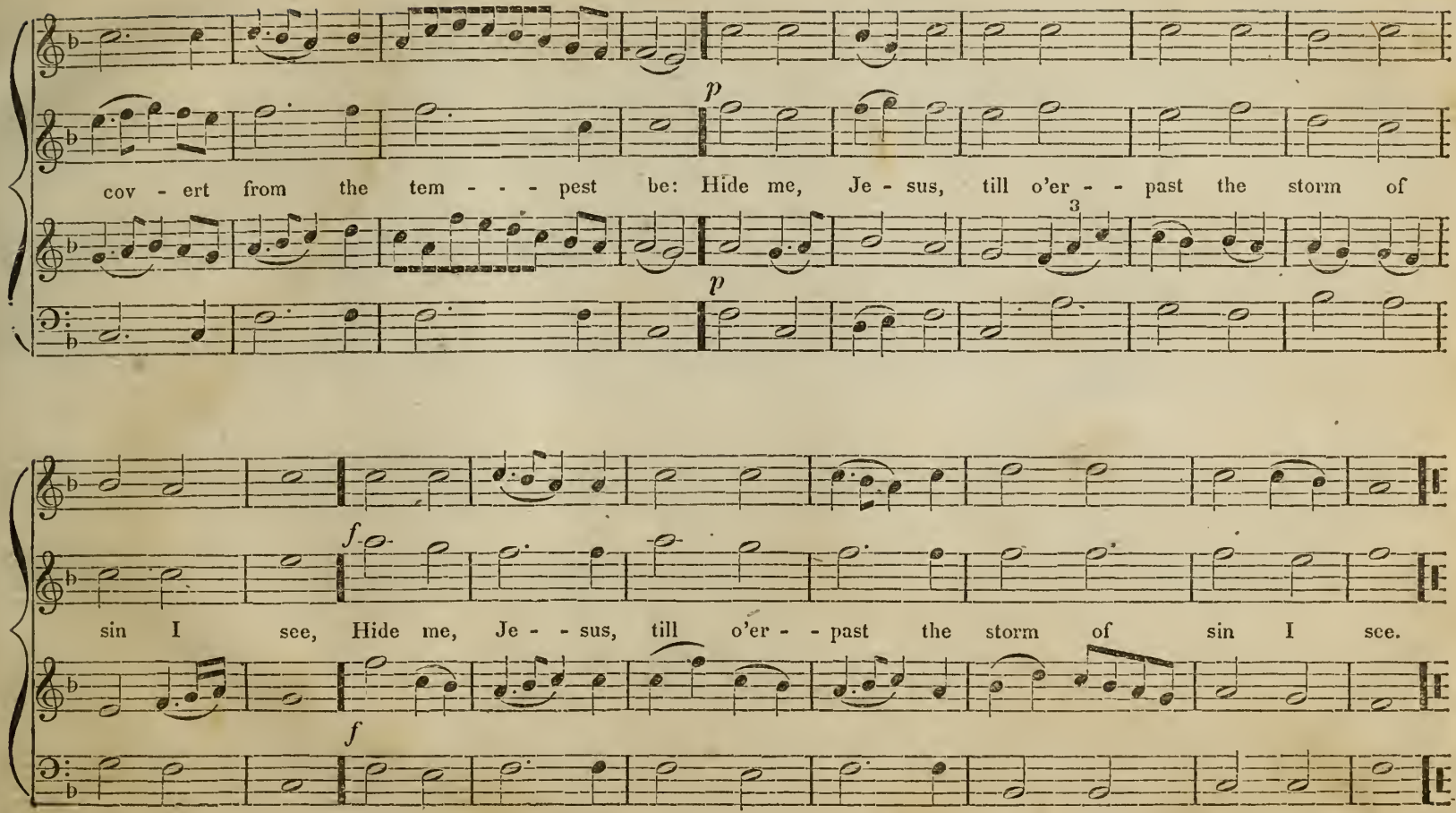



I thirst, I faint, I die to prove, The great - ness of Re - deem - ing
love, The love of Christ to me, . . . The love of Christ to me.

REFUGE. 7s & 6s.

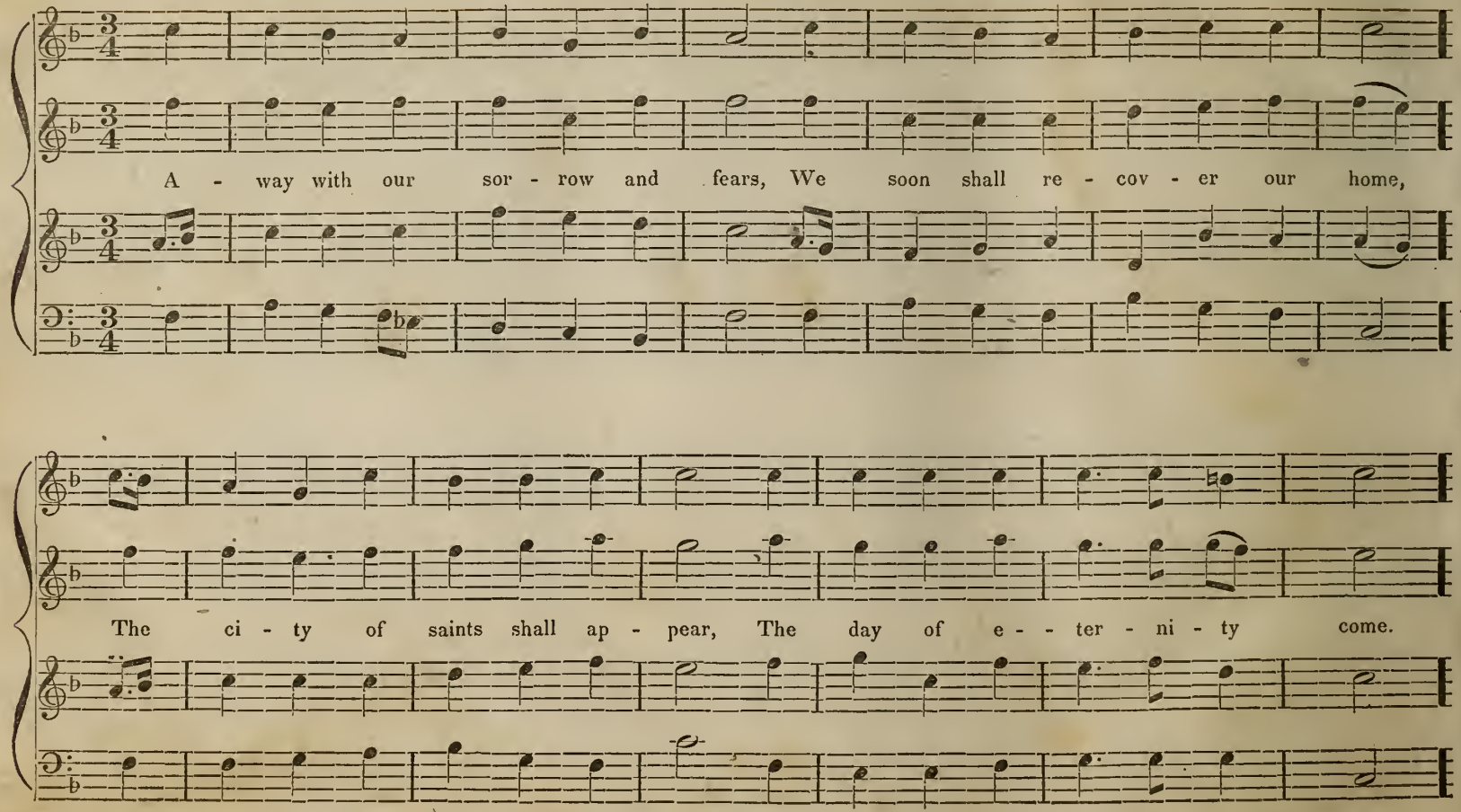
CLIFFORD.

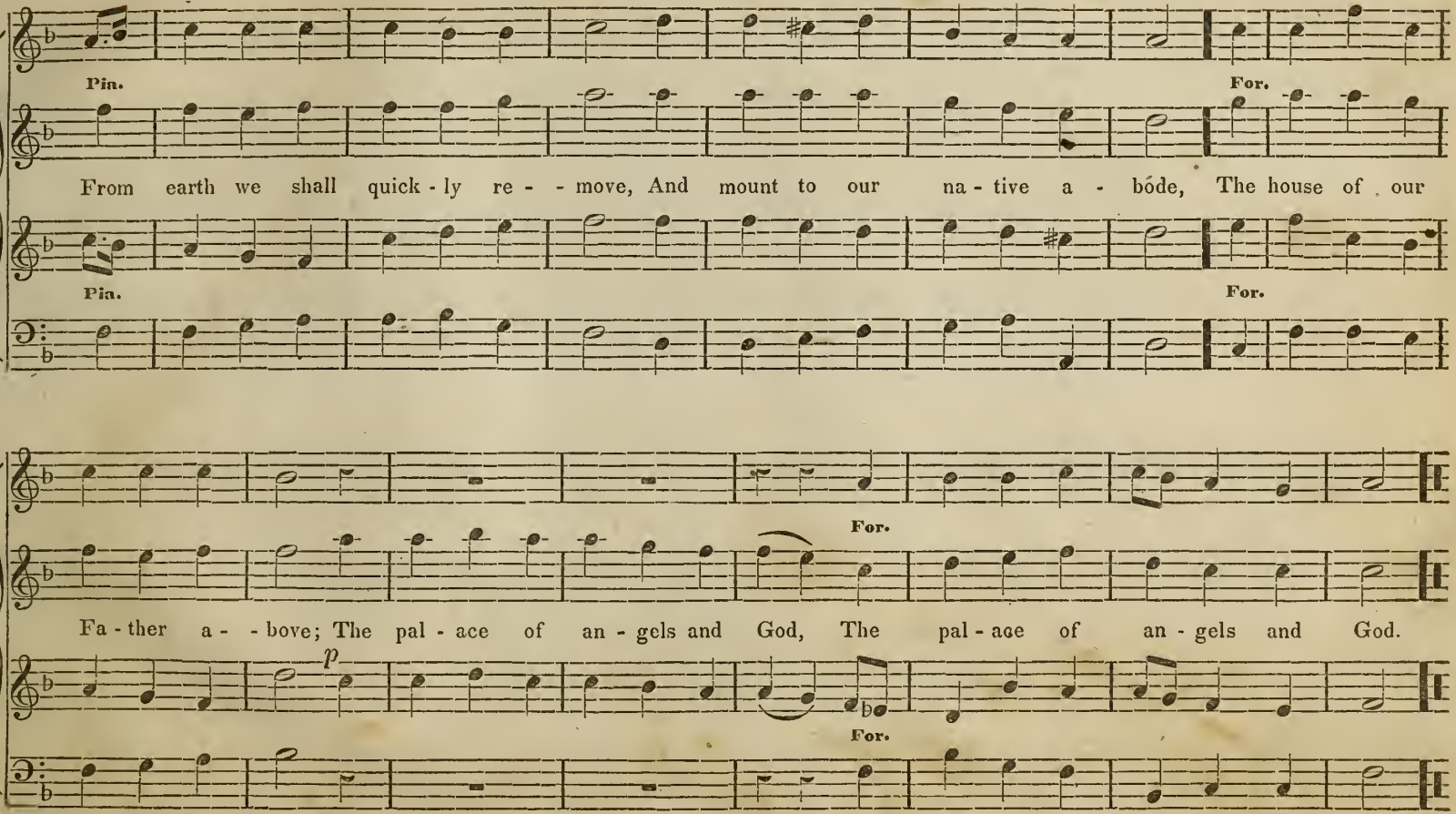



p
cov - ert from the tem - - - pest be: Hide me, Je - sus, till o'er - - past the storm of
3
p
f
sin I see, Hide me, Je - - sus, till o'er - - past the storm of sin I see.
f

BILSWORTH. 8-8s.

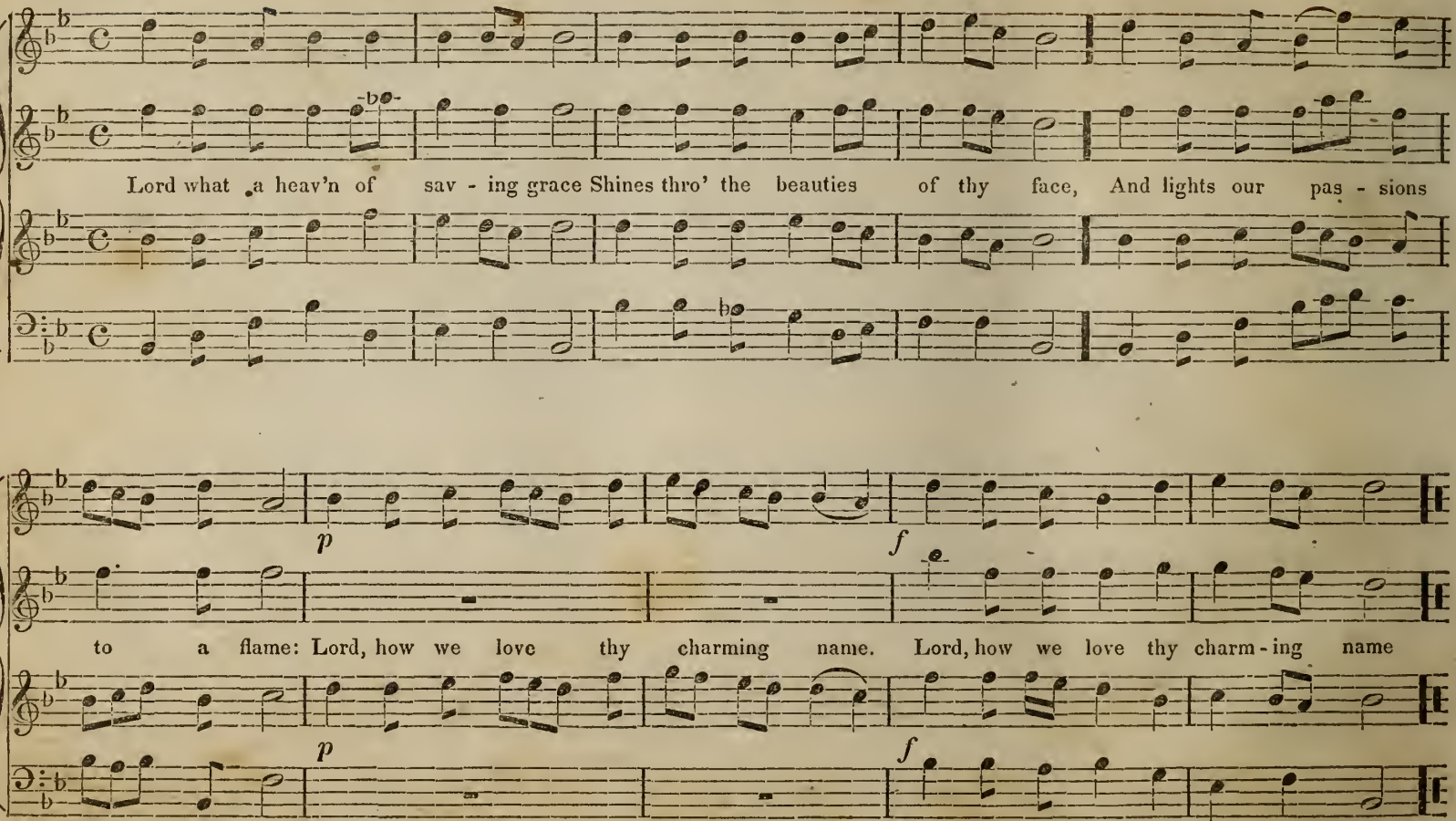
C. RIDER.




Pia.
For.
From earth we shall quick - ly re - - move, And mount to our na - tive a - bóde, The house of our
Pia.
For.
For.
Fa - ther a - - bove; The pal - ace of an - gels and God, The pal - ace of an - gels and God.
p
For.

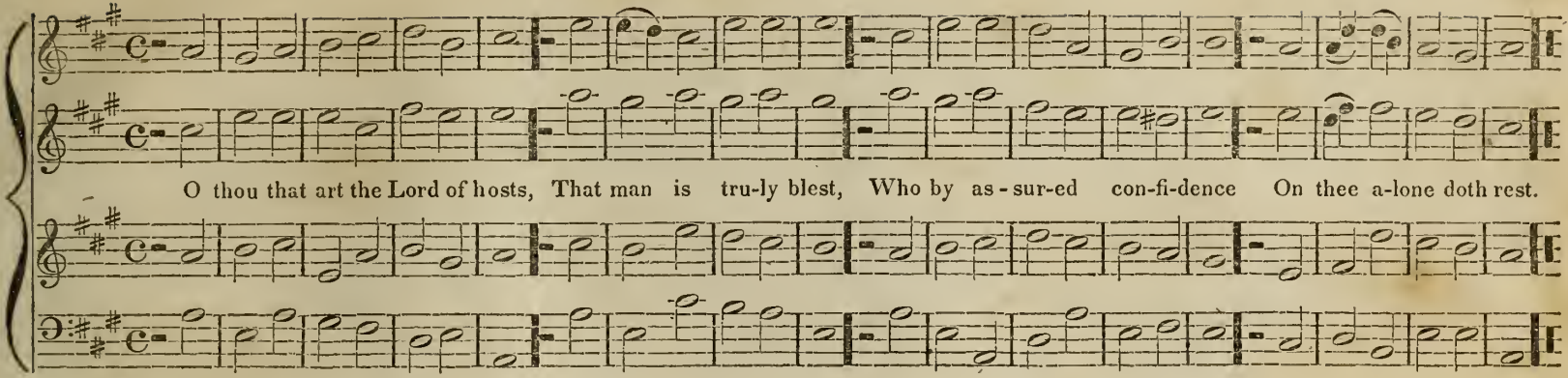
CHINA. L. M. B Flat Major.

CUZENS



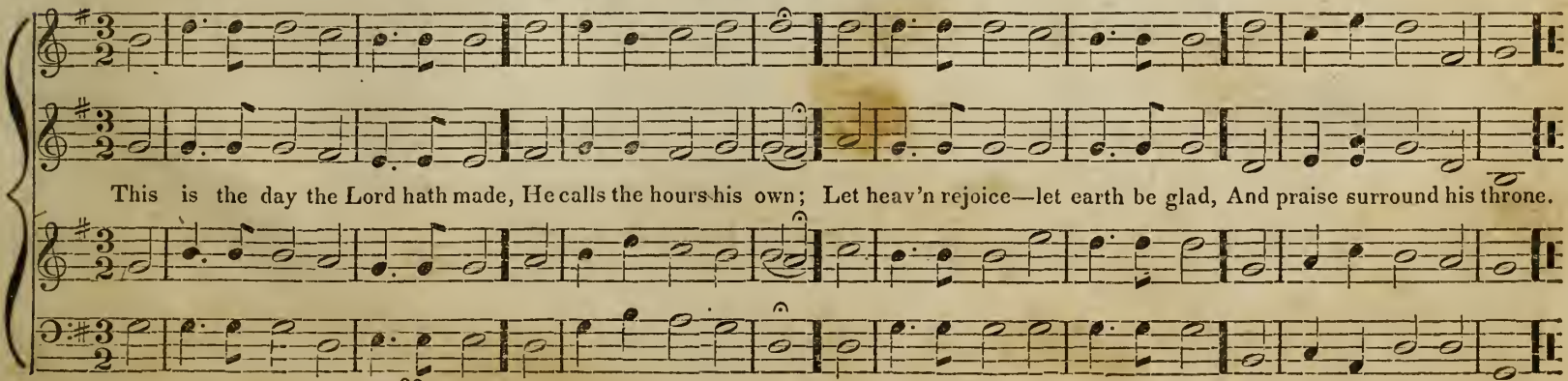
ST. PAUL'S. C. M.

W. TATE.

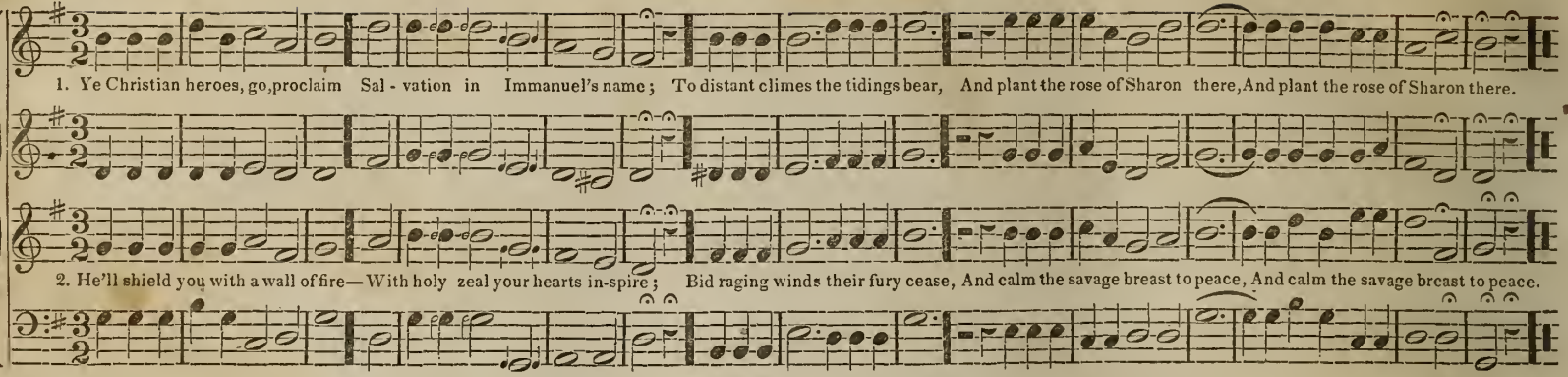


ARLINGTON. C. M.

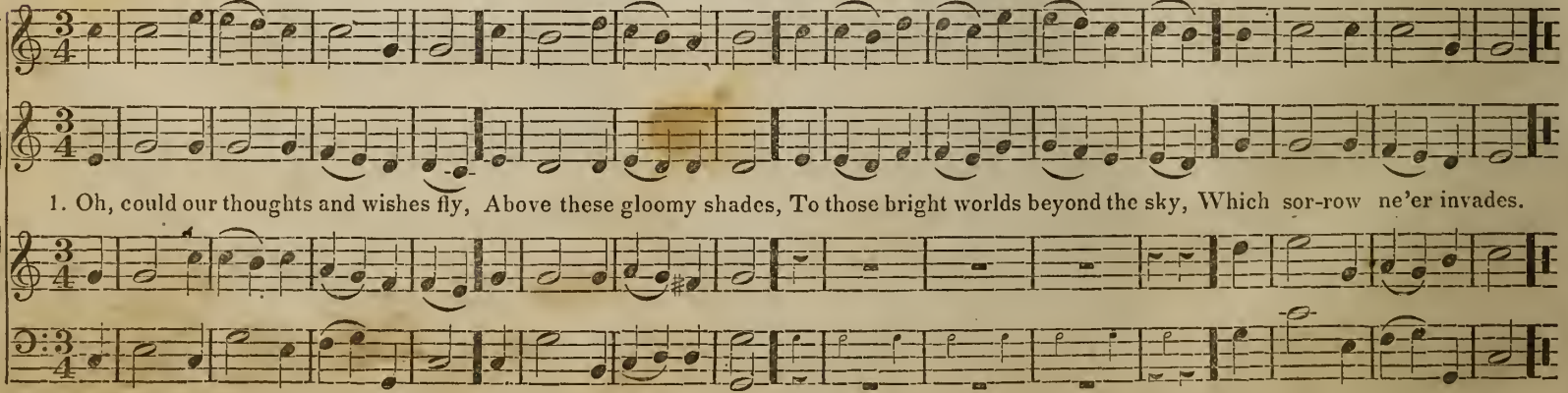
DR. ARNE.

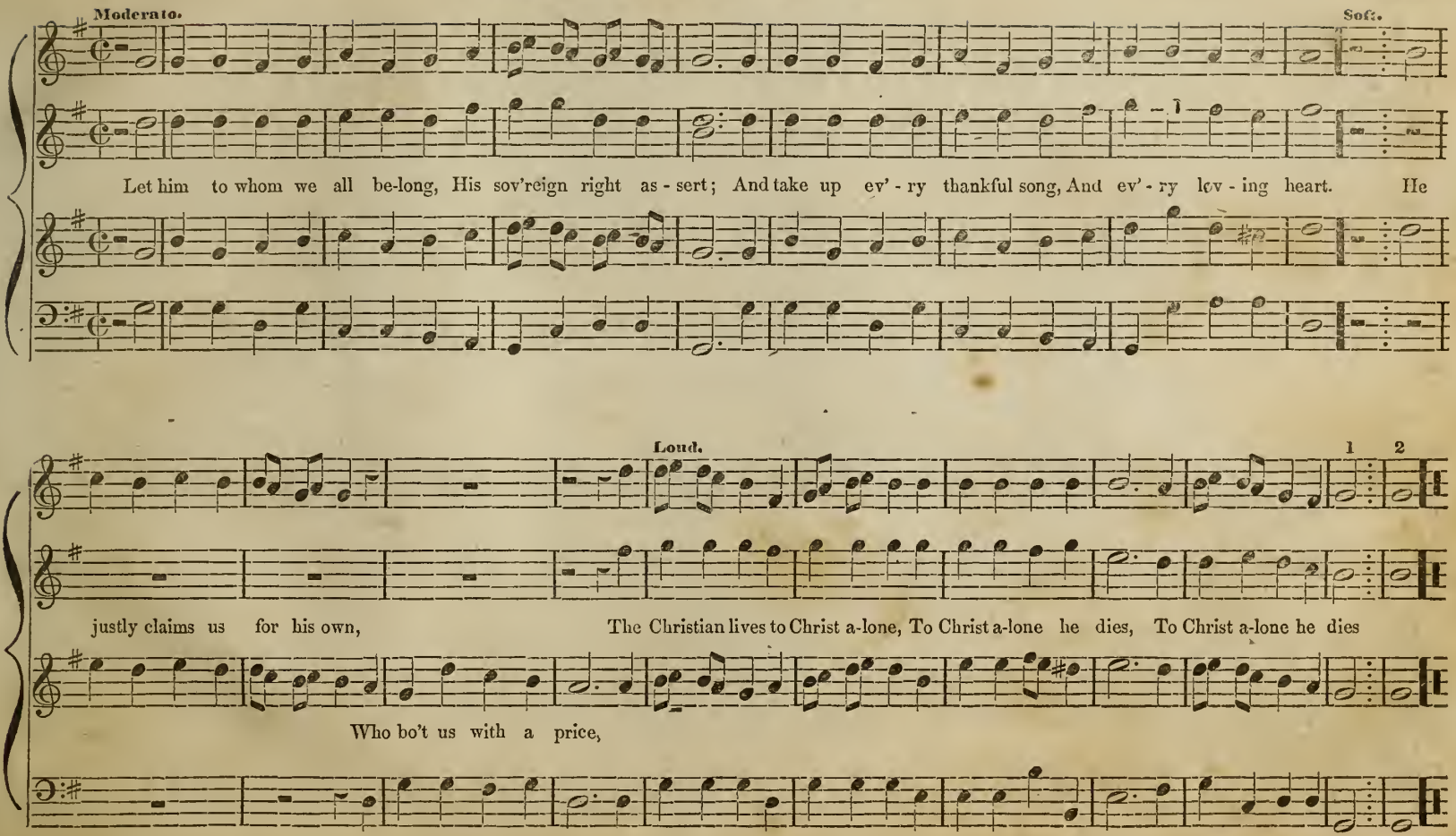


CYPRUS. L. M.



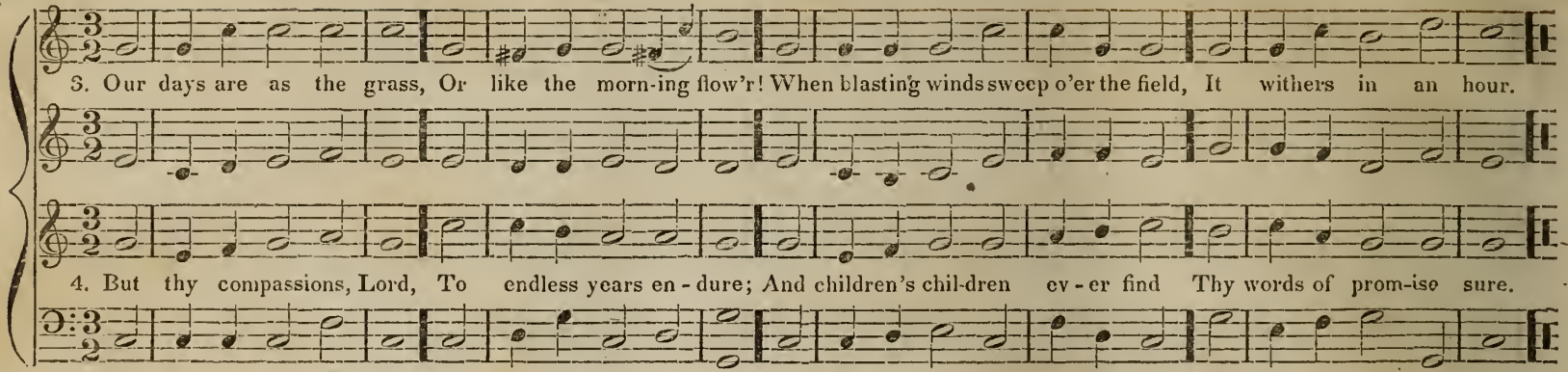
COVENTRY. C. M.




Moderato.
Soft.
Let him to whom we all be-long, His sov'reign right as - sert; And take up ev' - ry thankful song, And ev' - ry lov - ing heart. He
Loud.
1
2
justly claims us for his own, The Christian lives to Christ a-lone, To Christ a-lone he dies, To Christ a-lone he dies
Who bo't us with a price,

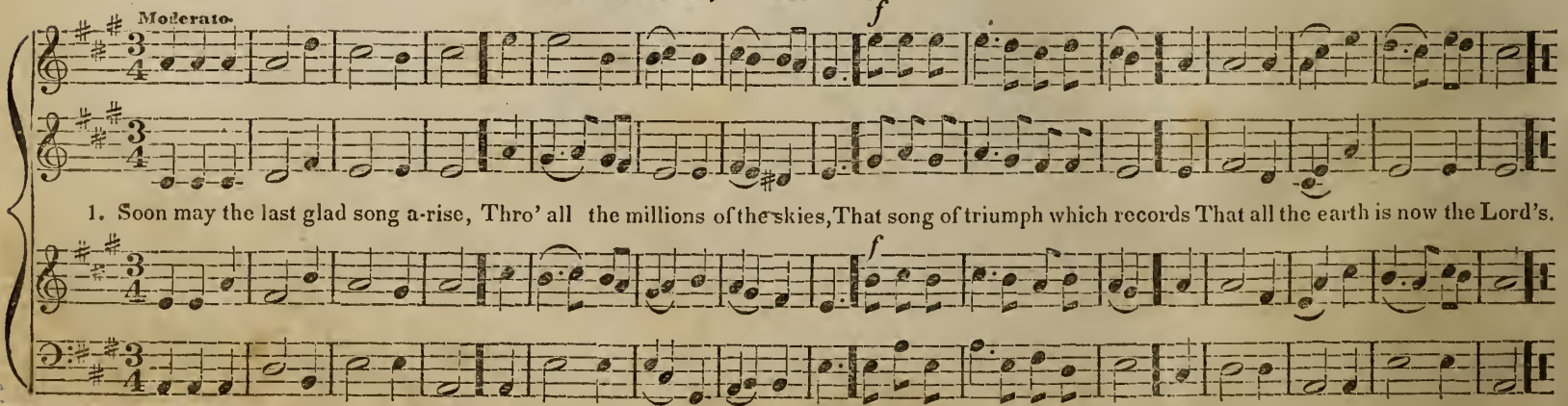
BOYLSTON. S. M.

L. MASON.



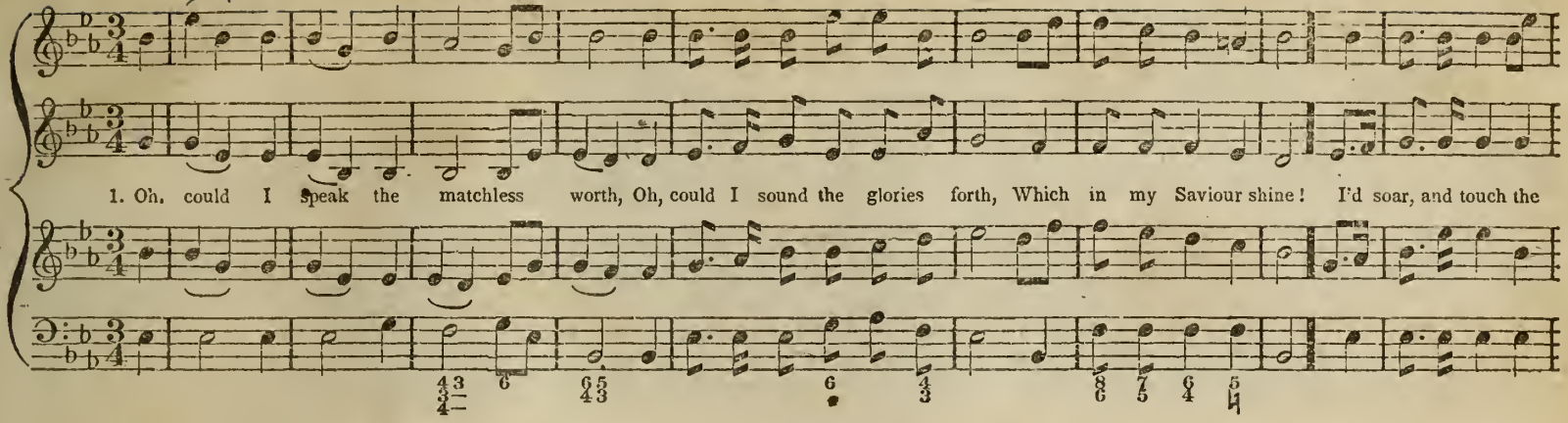
MIGDOL. L. M.

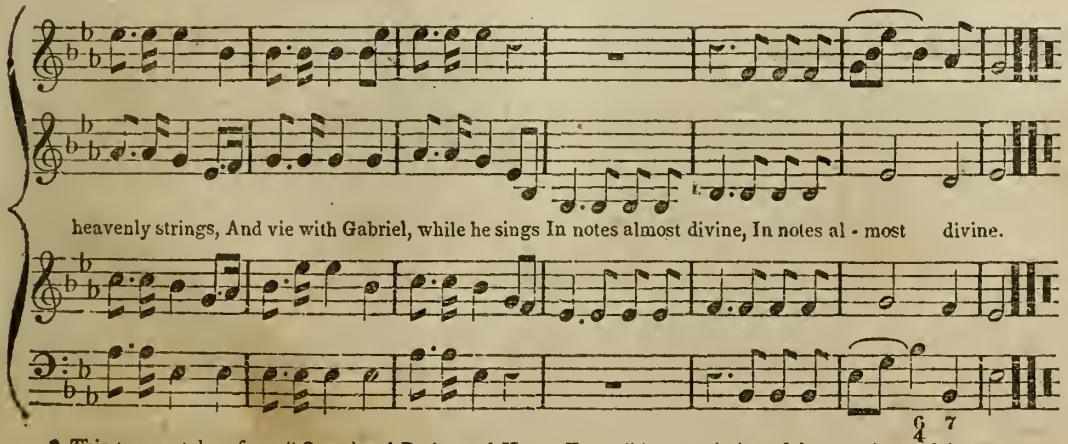
Carmina Sacra.



ARIEL.* C. P. M.

L. Mason.





2

I'd sing the precious blood he spilt,
My ransom from the dreadful guilt
Of sin and wrath divine:
I'd sing his glorious righteousness,
In which all-perfect, heavenly dress
My soul shall ever shine.

3

I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

4

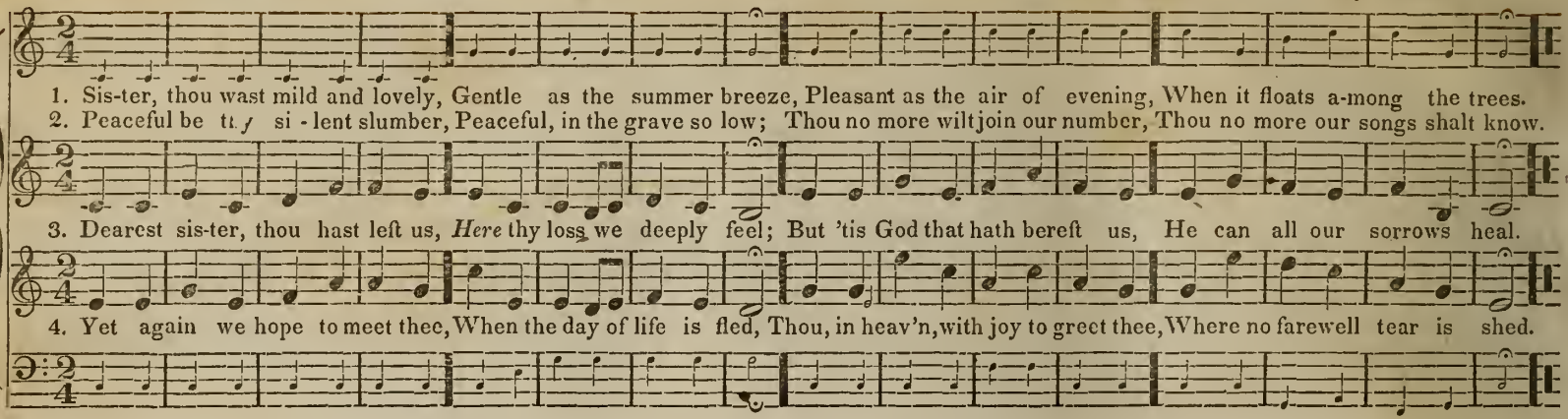
Well—the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face:
Then, with my Saviour, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

* This tune is taken from "Occasional Psalm and Hymn Tunes," by permission of the proprietor of that work.

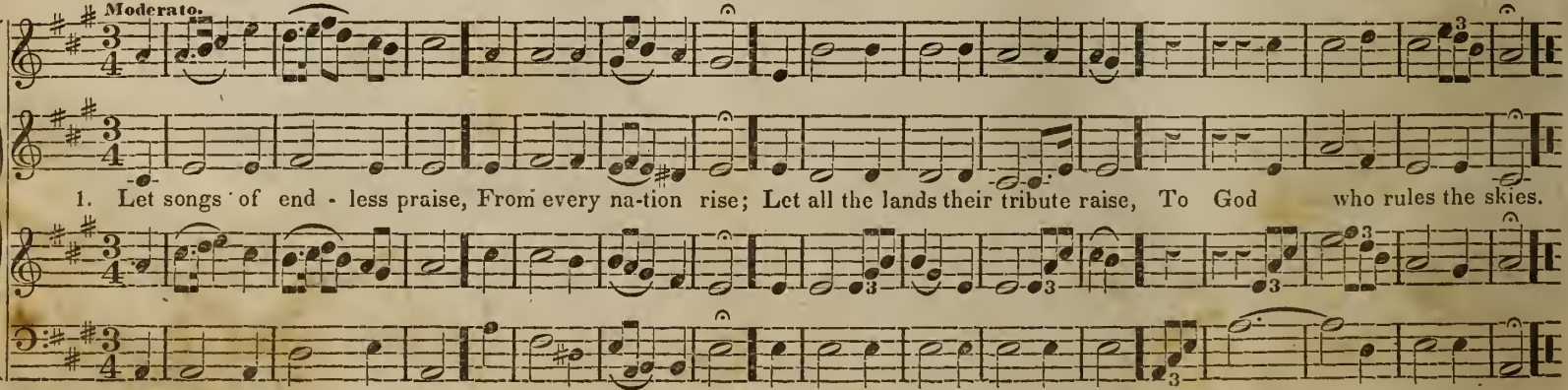
MOUNT VERNON. 8s & 7s.

Boston Academy's Coll.

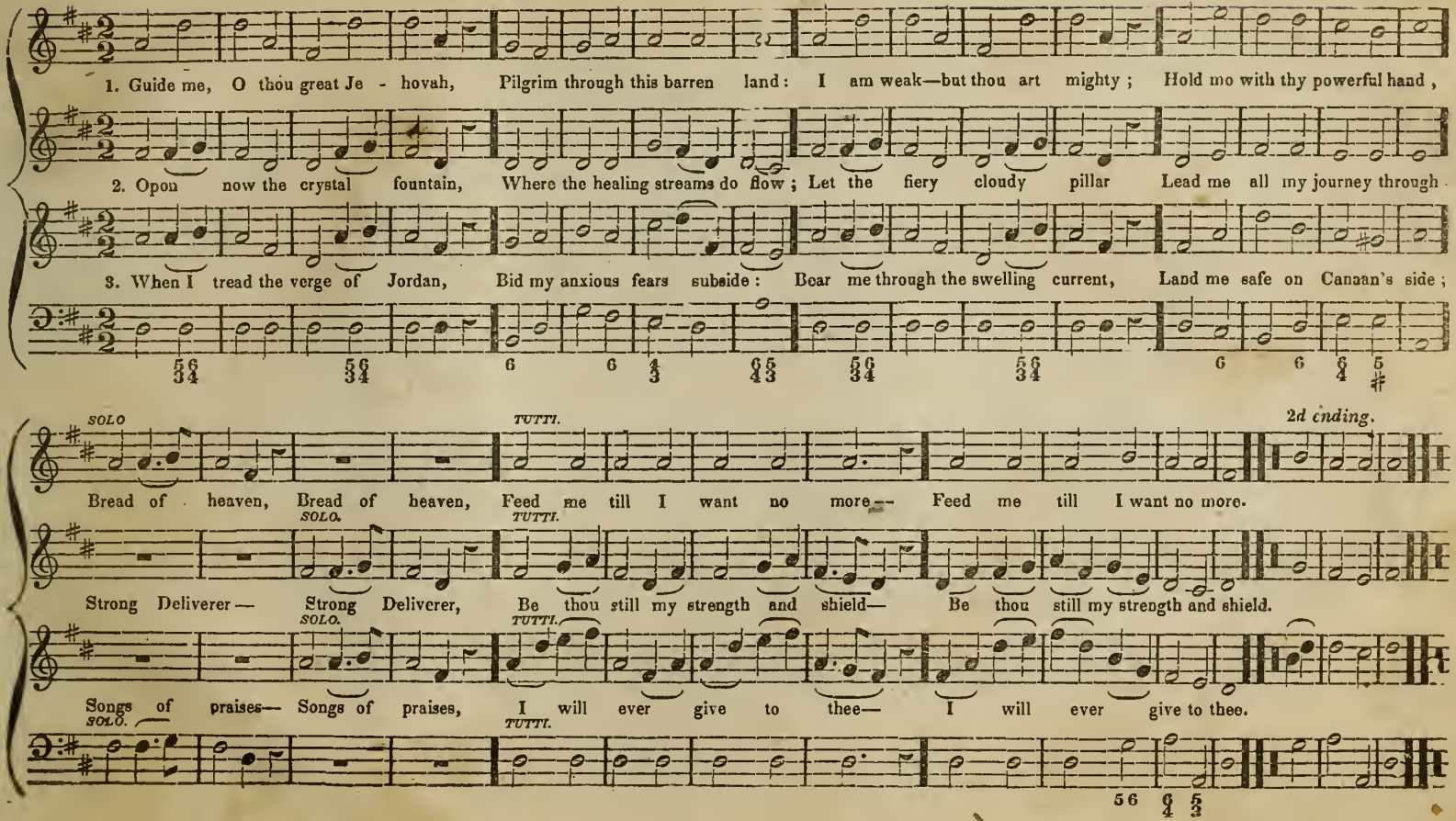
The Tenor and Bass may be omitted.



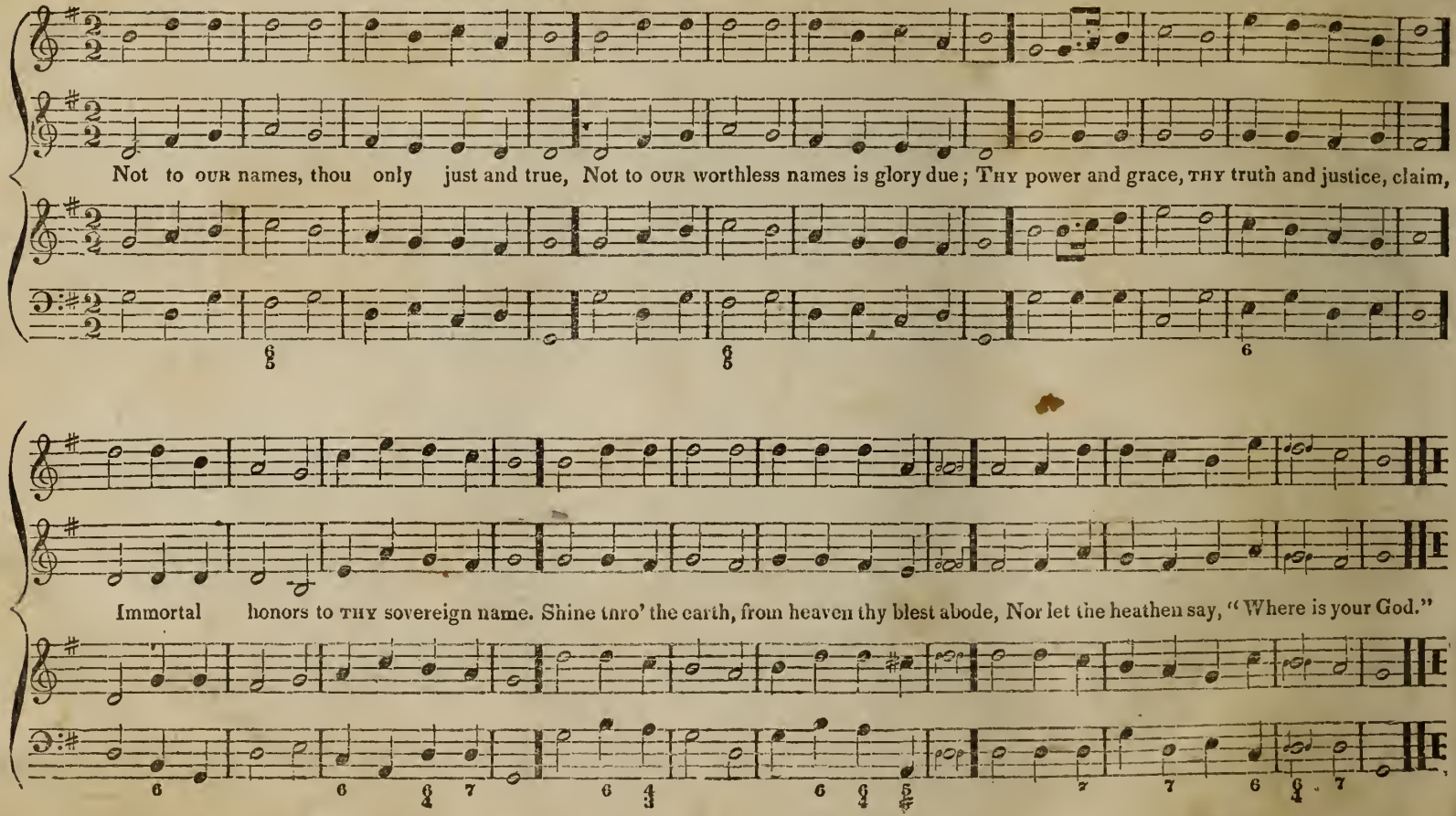
NOWELL. S. M.



OLIPHANT. 8s, 7s & 4.

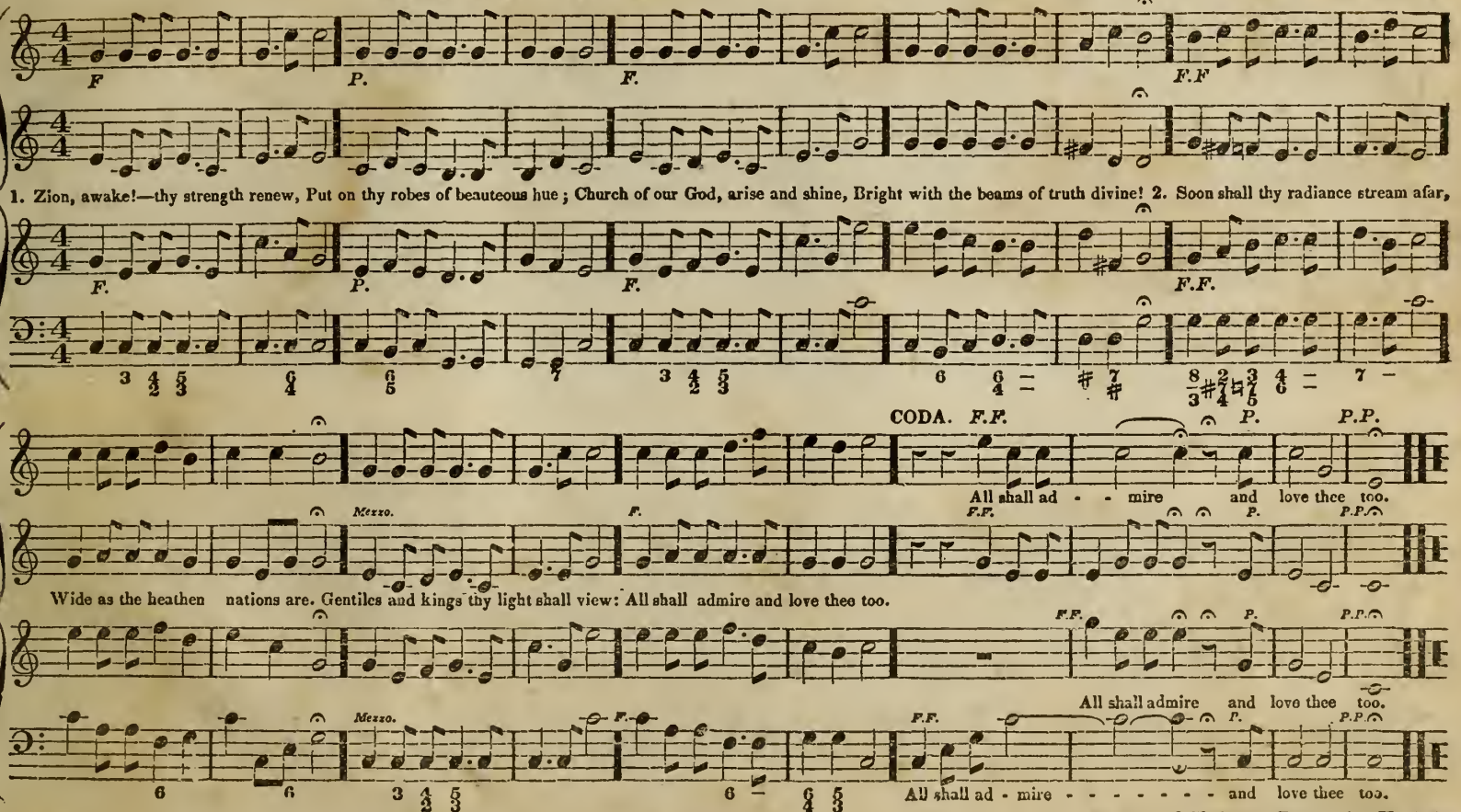


WILTON. 10s, or 10s & 11s. [6 lines.]



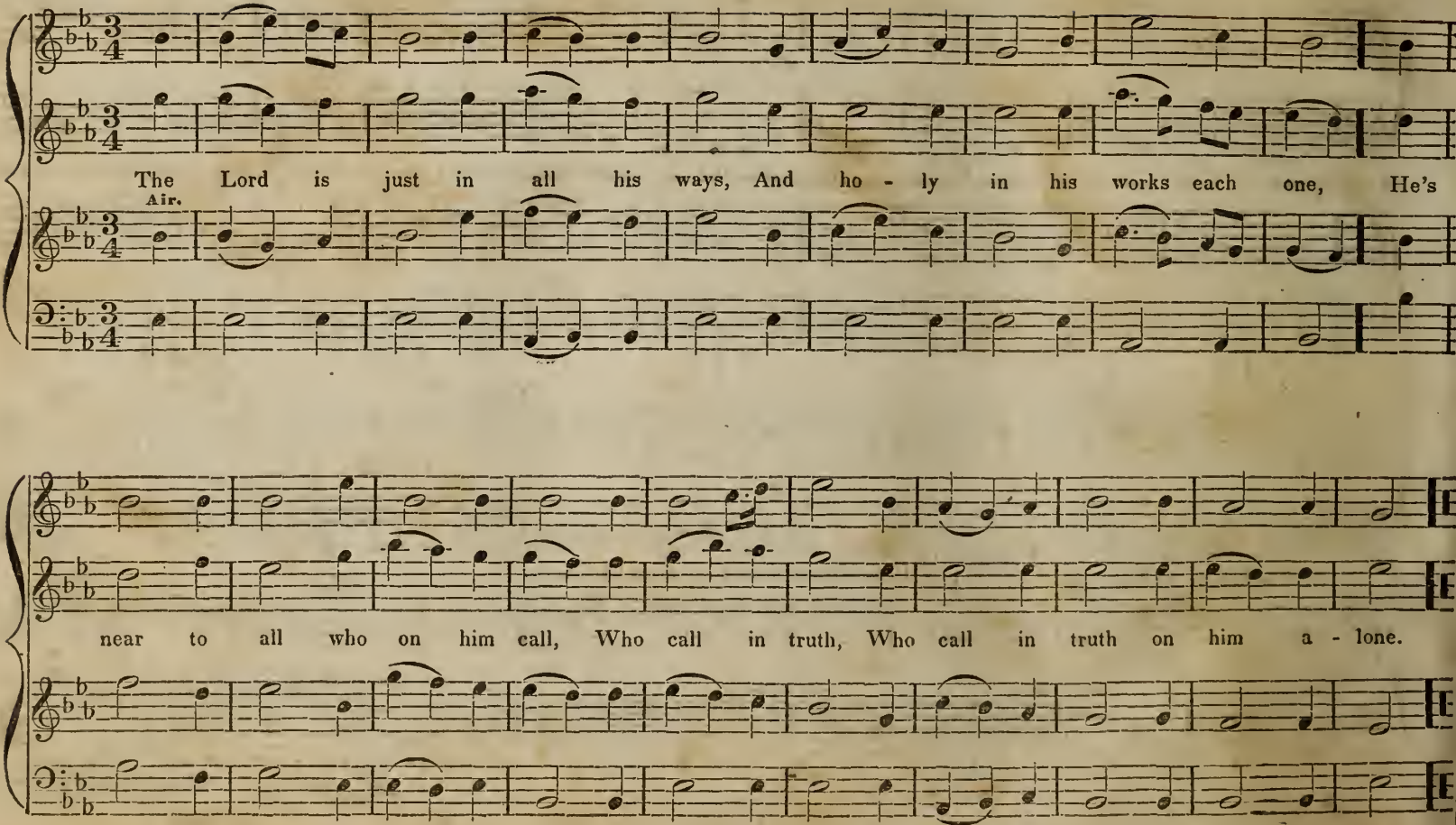
EGLON. L. M. [Double.]

G. F. Kübler.



CANAAN. L. M.

Russian Air.



Maestoso.

1. Lo! the Lord Je - ho-vah liv-eth! He's my rock, I bless his name: He, my God, sal-va-tion giveth; All ye lands ex-alt his fame.

2. God, Mes-si - ah's cause maintaining, Shall his righteous thrones extend: O'ea the world the Saviour reigning, Earth shall at his footstool bend.

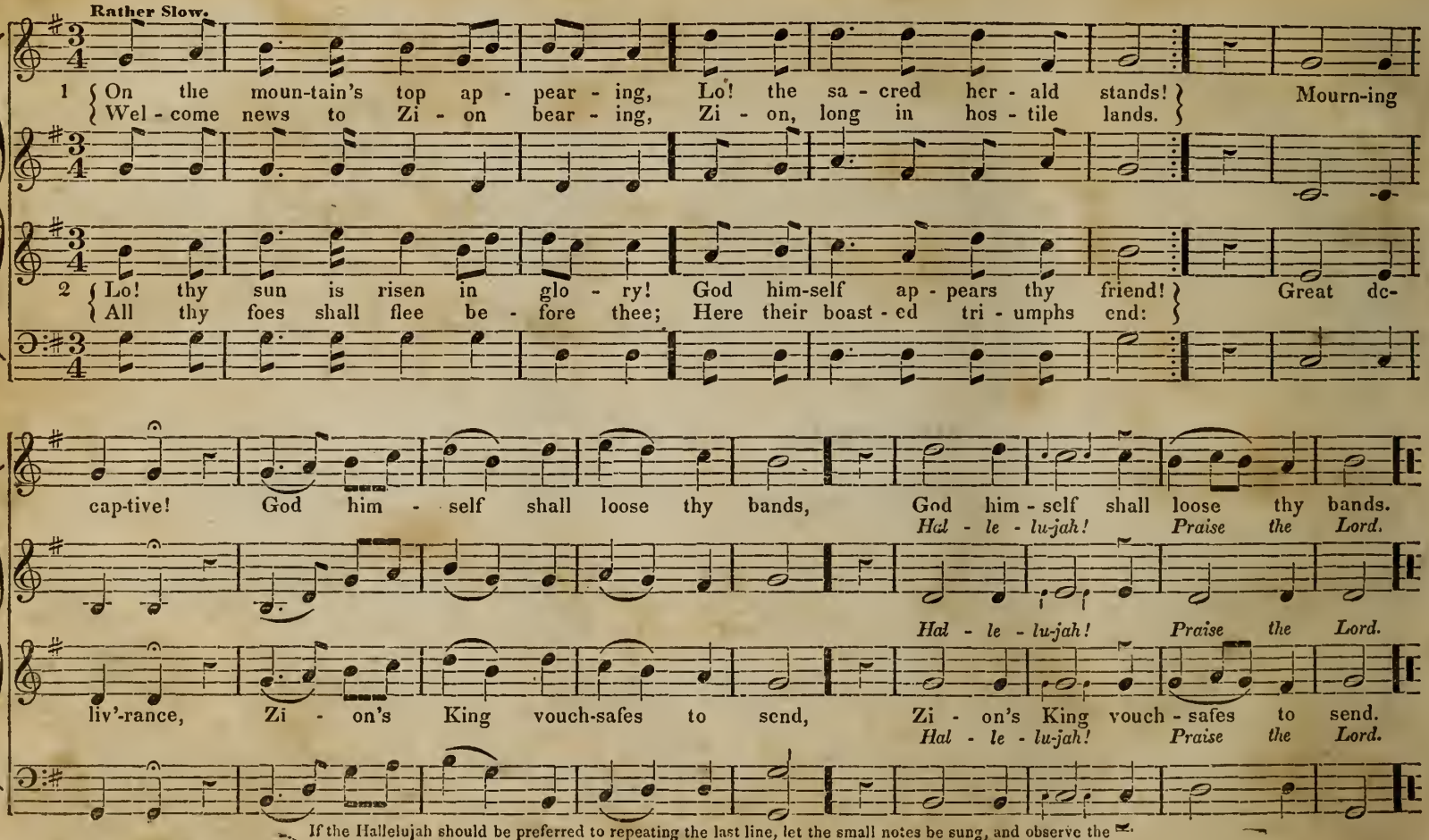
OSGOOD. 8s, 7s & 4.

Arranged from RITTER.

With tenderness and feeling.

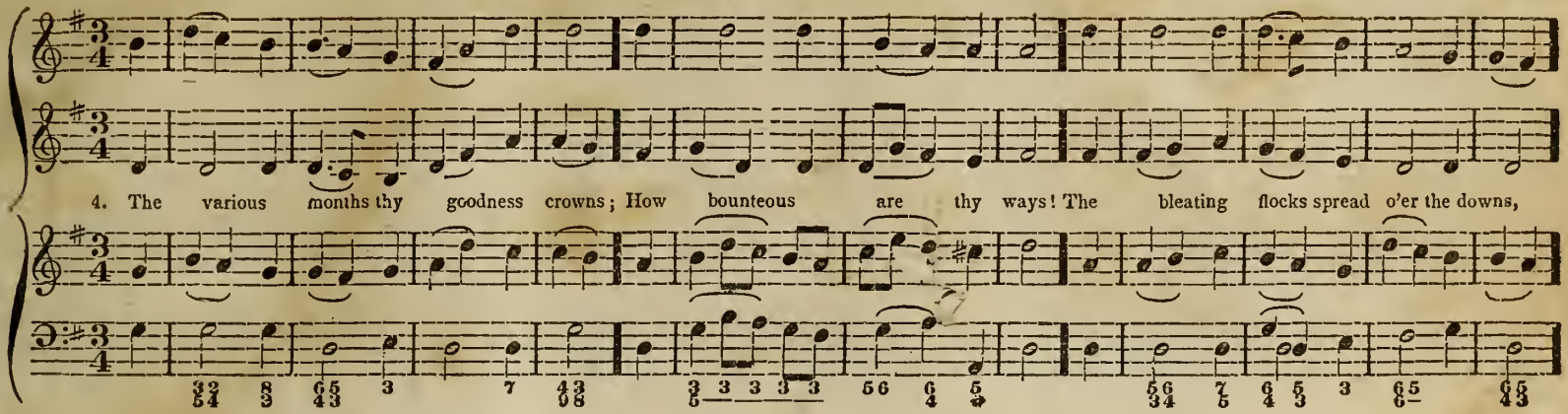
1 { Hear, O sinner, mercy hails you, Now with sweetest voice she calls, { Hear, O sinner, Hear, O sinner, 'Tis the voice of mercy calls, 'Tis the voice of mer - cy calls.
{ Bids you haste to seek the Saviour, Ere the hand of justice falls.

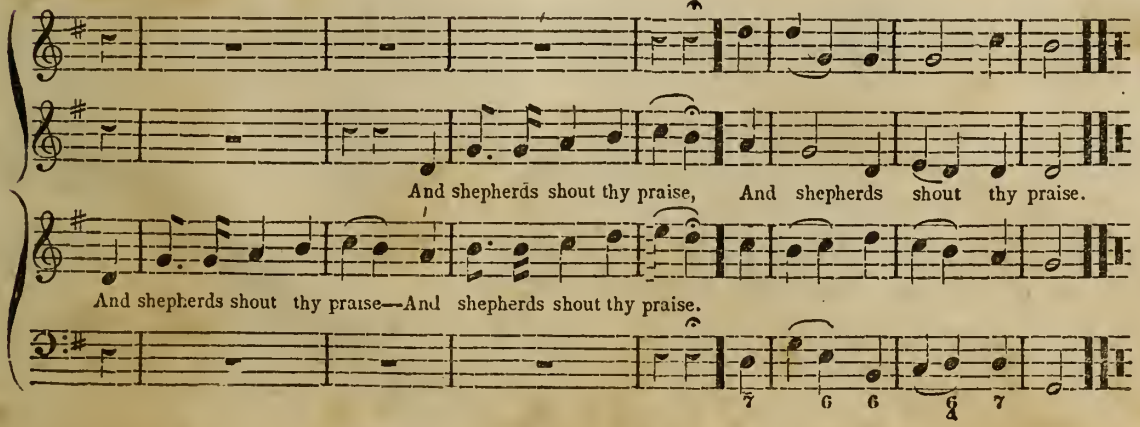
Ritard.



If the Hallelujah should be preferred to repeating the last line, let the small notes be sung, and observe the 𝄋.

SALEM. C. M.





1

The Lord is good, the heavenly king,
He makes the earth his care;
Visits the pastures every spring,
And bids the grass appear.

2

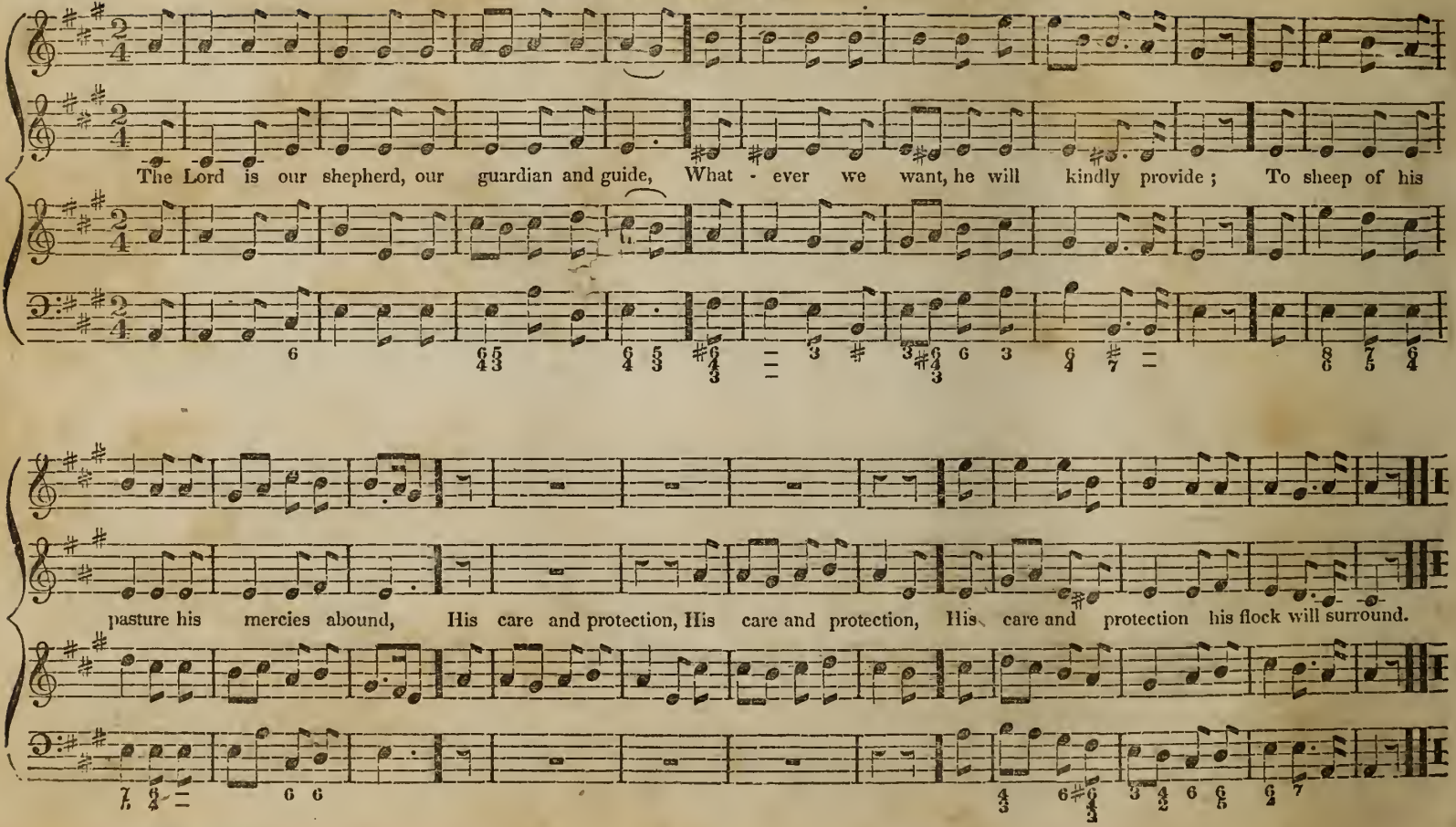
The times and seasons—days and hours,
Heaven, earth, and air are thine;
When clouds distil in fruitful showers,
The author is divine.

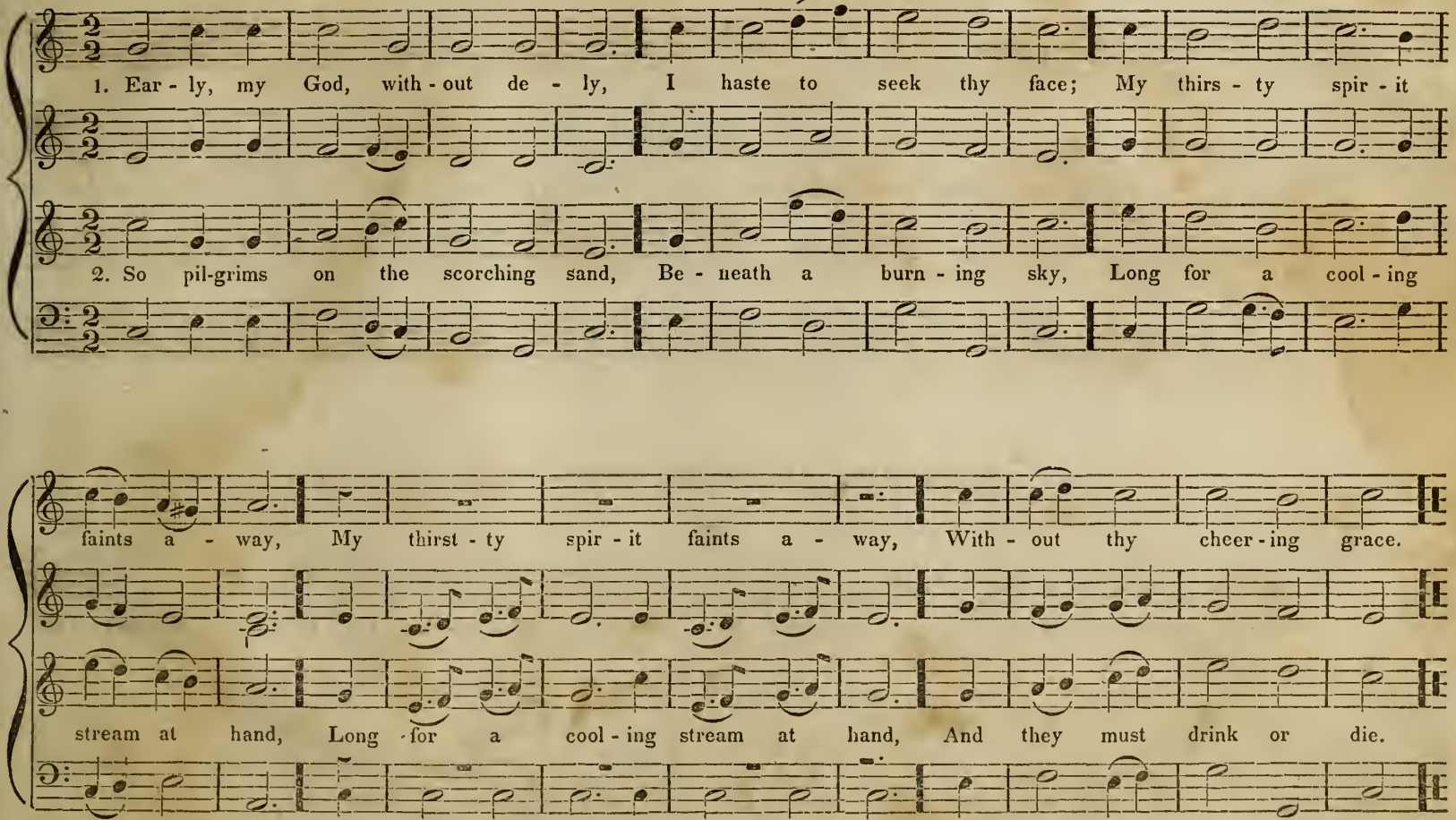
3

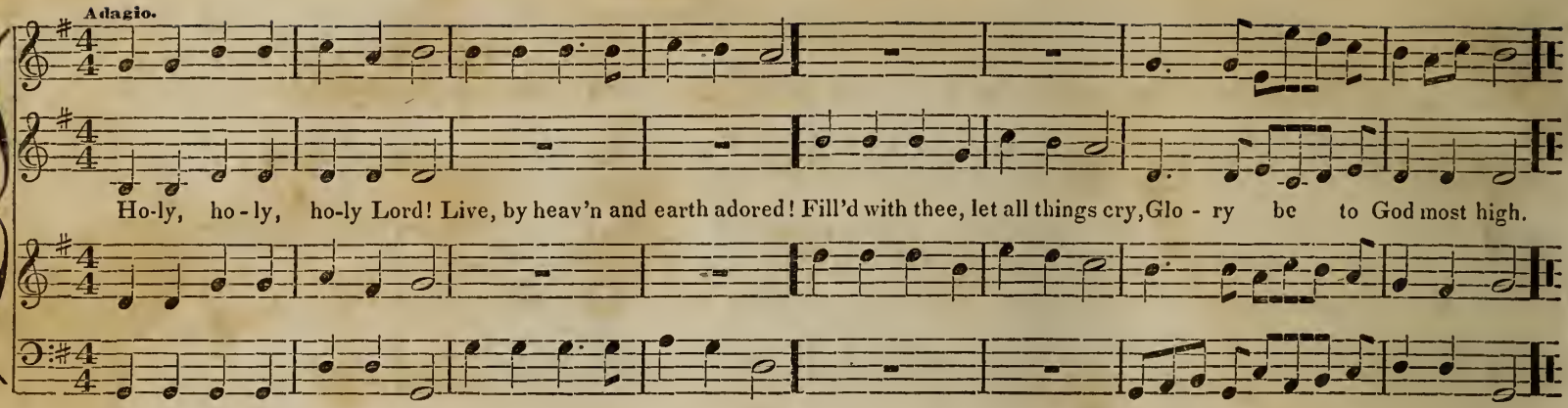
The softened ridges of the field
Permit the corn to spring;
The valleys rich provision yield,
And all the laborers sing.

Church Psalmody, Ps 65th, 4th Pt.

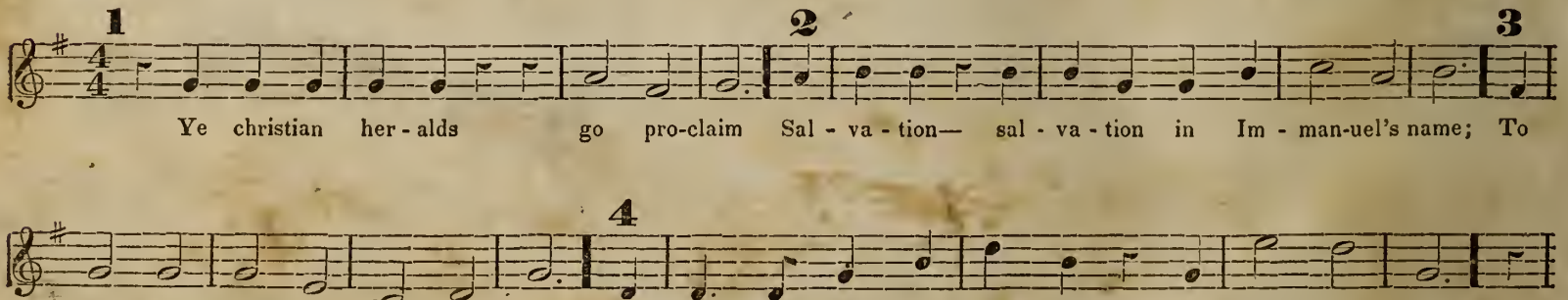
PORTUGUESE HYMN. 11s.

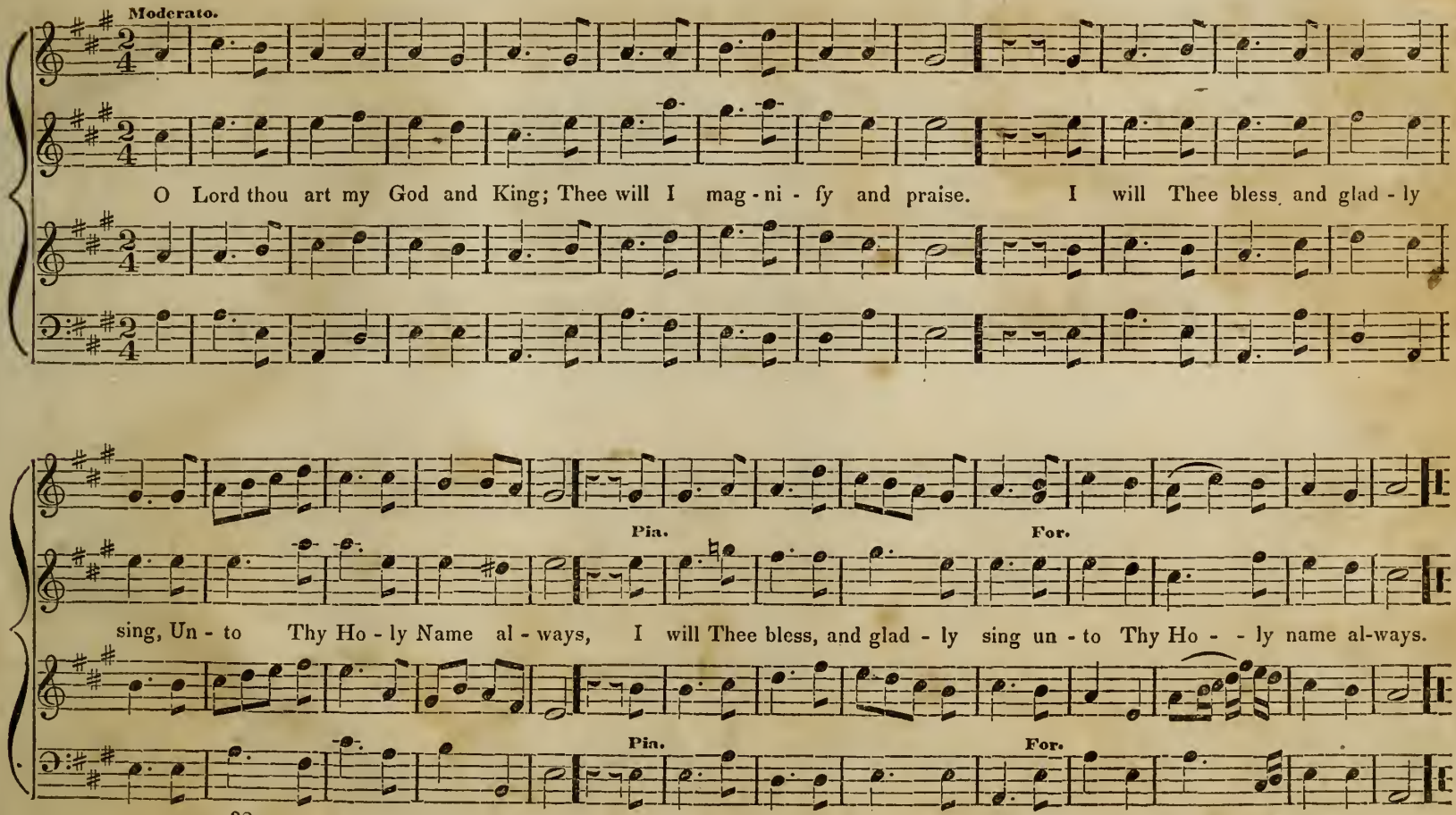



1. Ear - ly, my God, with - out de - ly, I haste to seek thy face; My thirs - ty spir - it
2. So pil-grims on the scorching sand, Be - neath a burn - ing sky, Long for a cool - ing
faints a - way, My thirst - ty spir - it faints a - way, With - out thy cheer - ing grace.
stream at hand, Long for a cool - ing stream at hand, And they must drink or die.

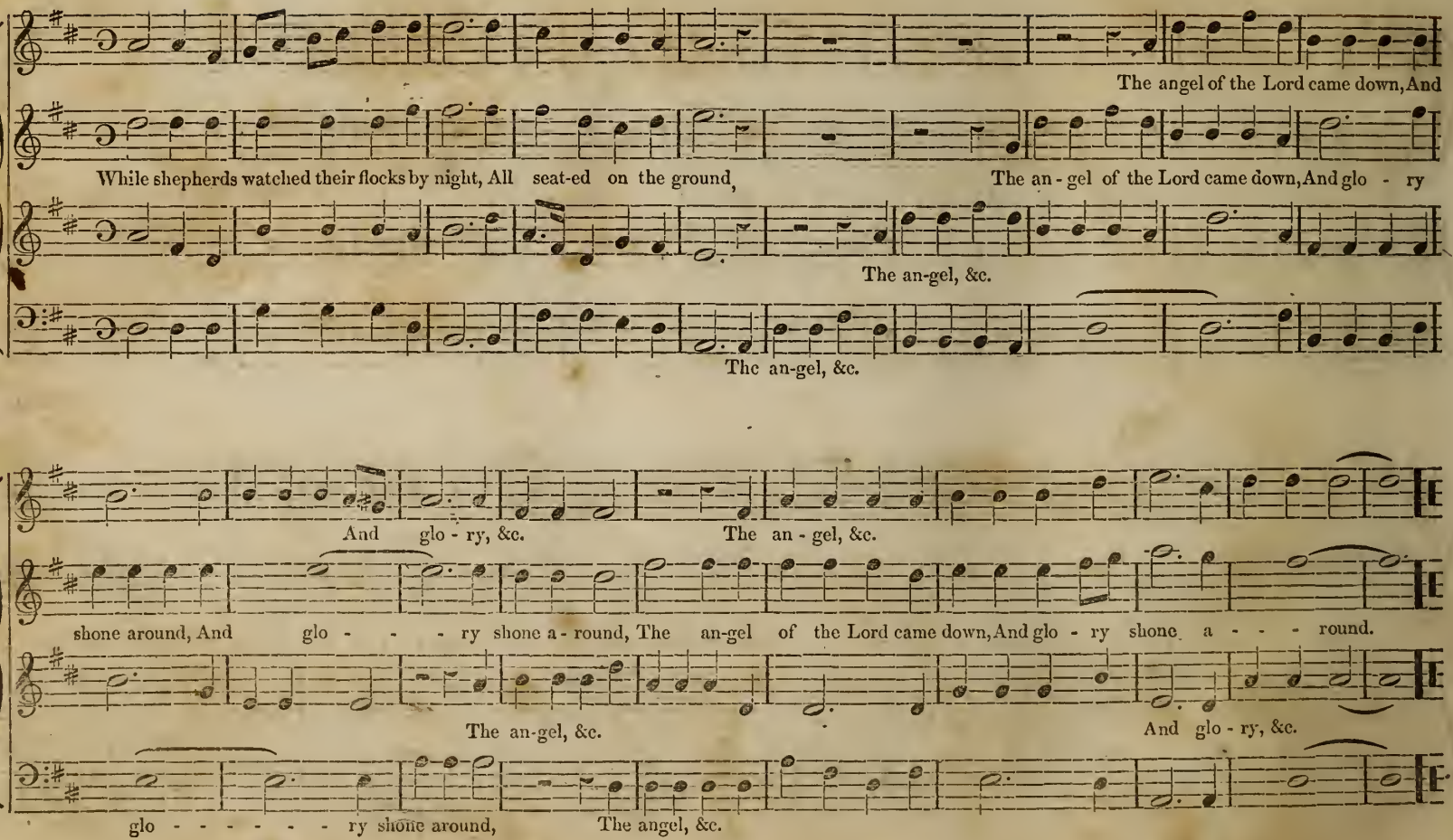


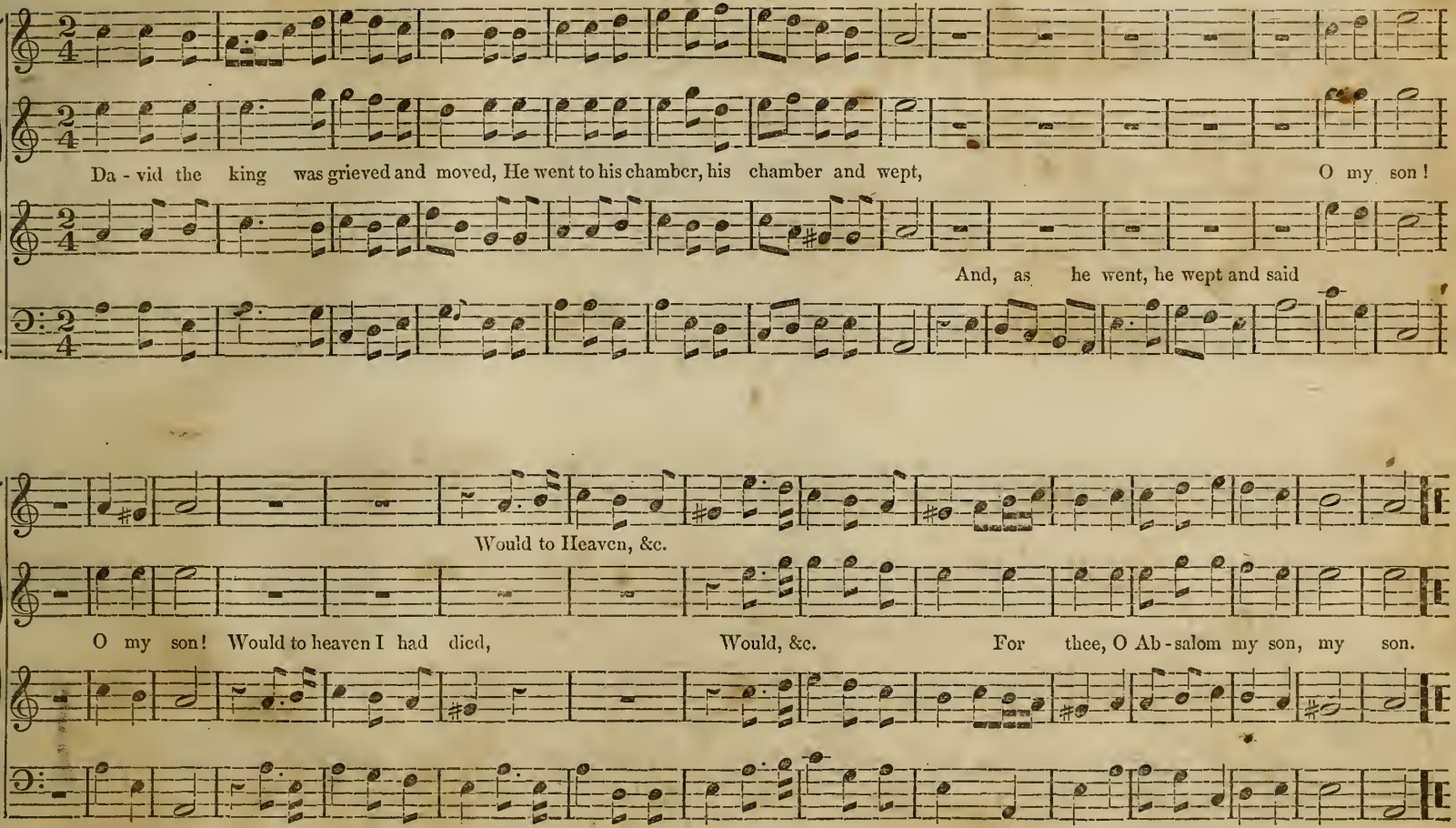
ROUND. "Ye Christian heralds."




Moderato.
O Lord thou art my God and King; Thee will I mag - ni - fy and praise. I will Thee bless and glad - ly
Pia.
For.
sing, Un - to Thy Ho - ly Name al - ways, I will Thee bless, and glad - ly sing un - to Thy Ho - - ly name al-ways.
Pia.
For.

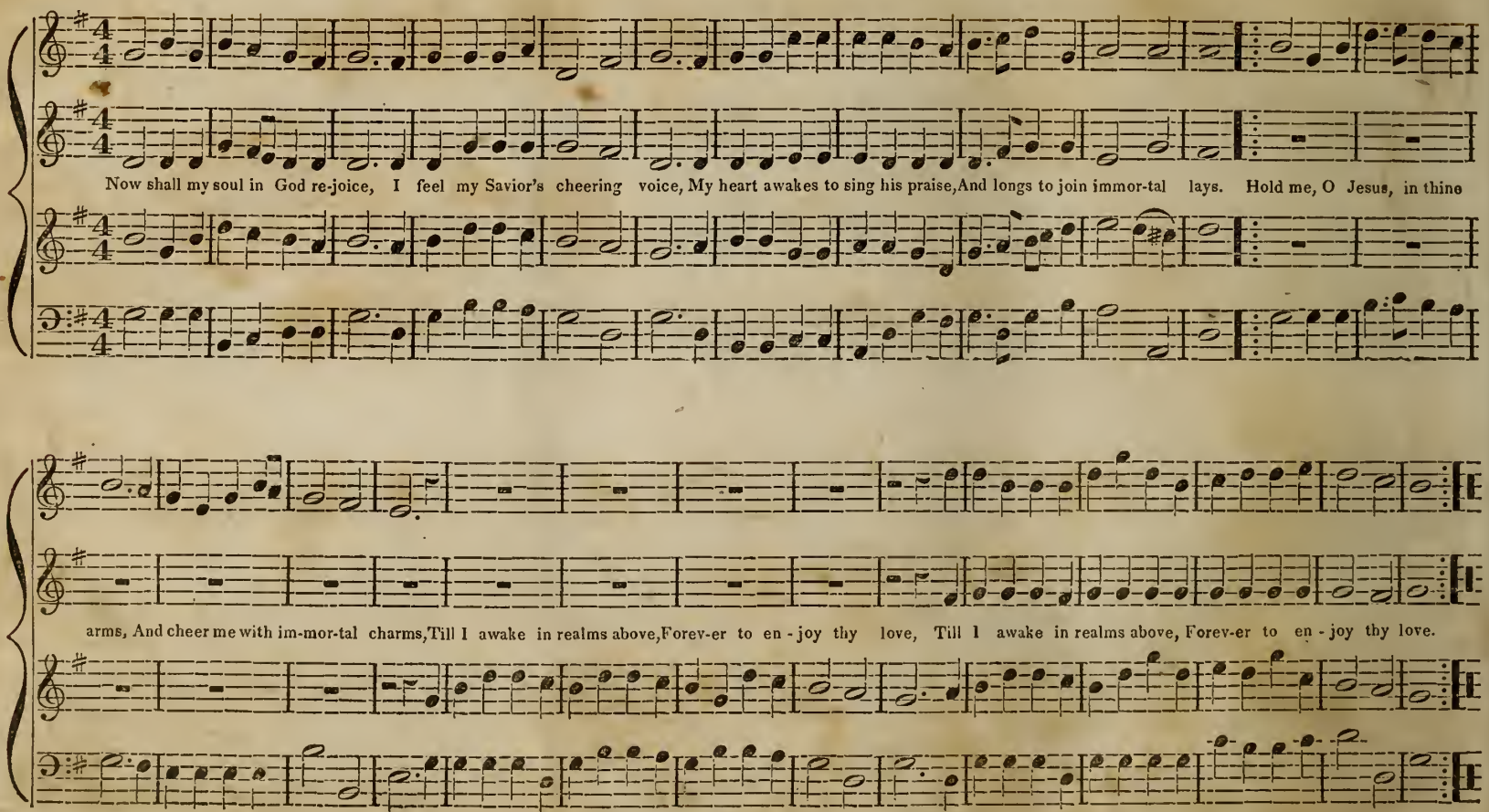
SHERBURNE. C. M.

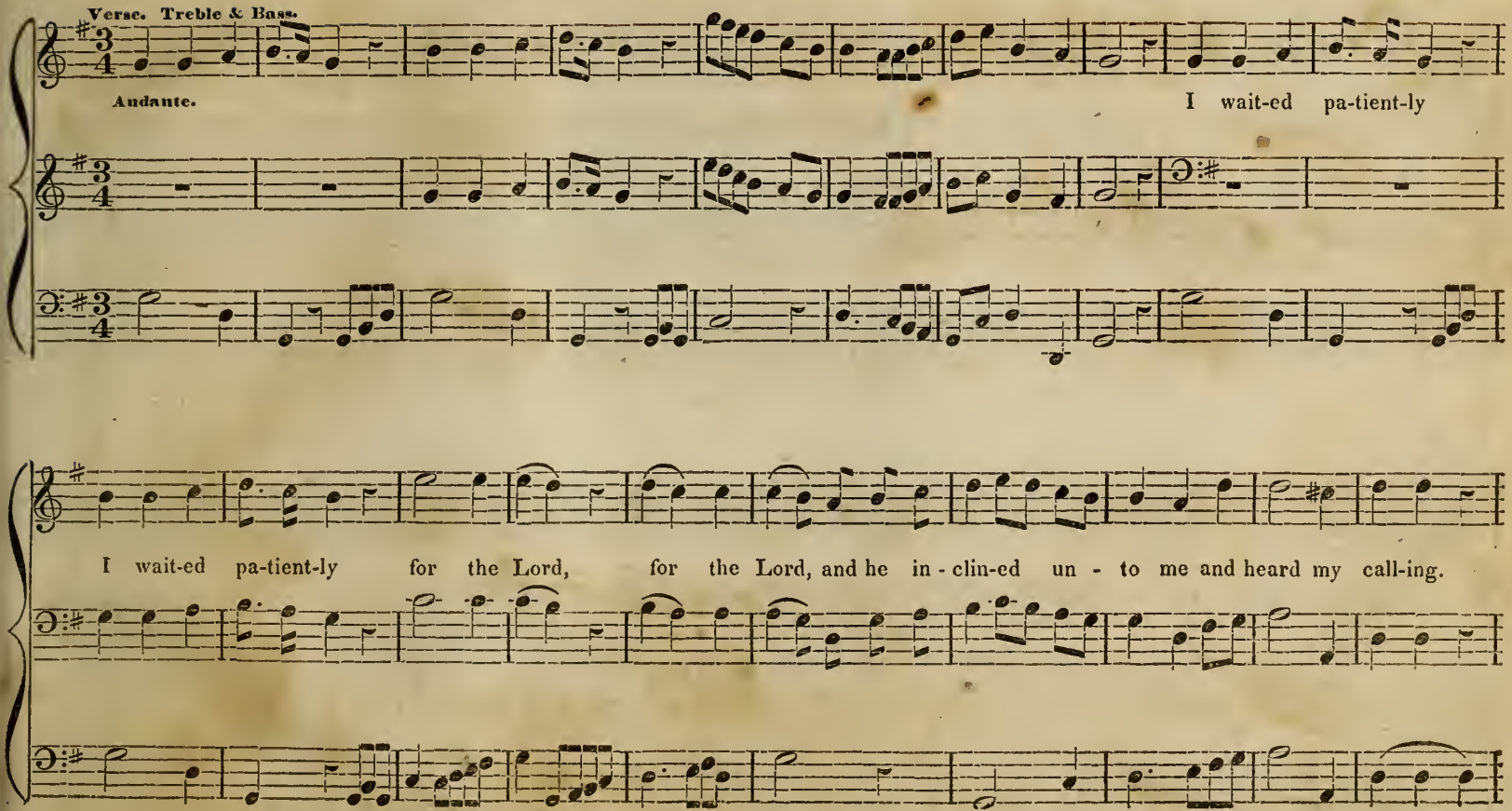


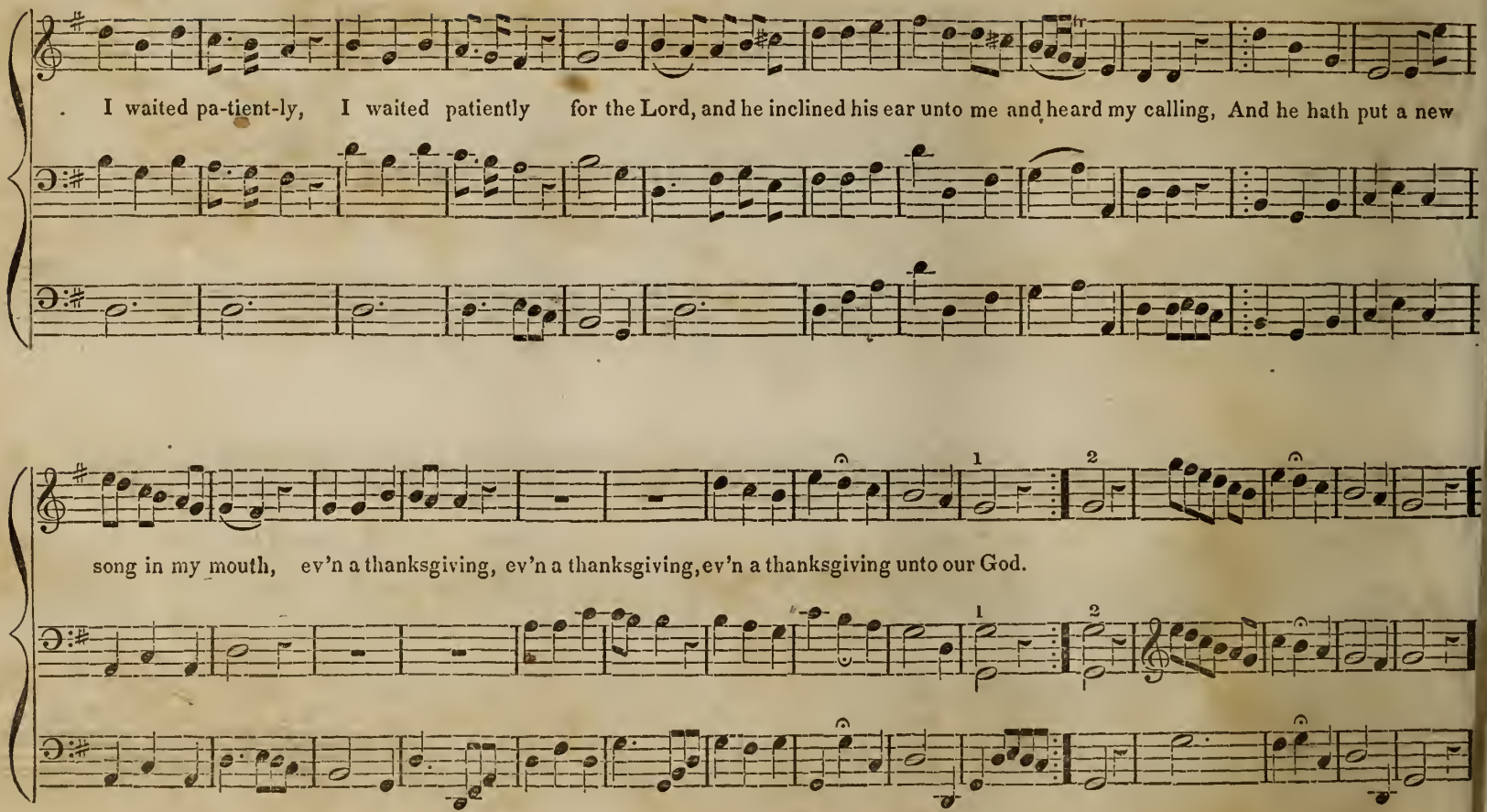

Da - vid the king was grieved and moved, He went to his chamber, his chamber and wept, O my son!
And, as he went, he wept and said
Would to Heaven, &c.
O my son! Would to heaven I had died, Would, &c. For thee, O Ab - salom my son, my son.

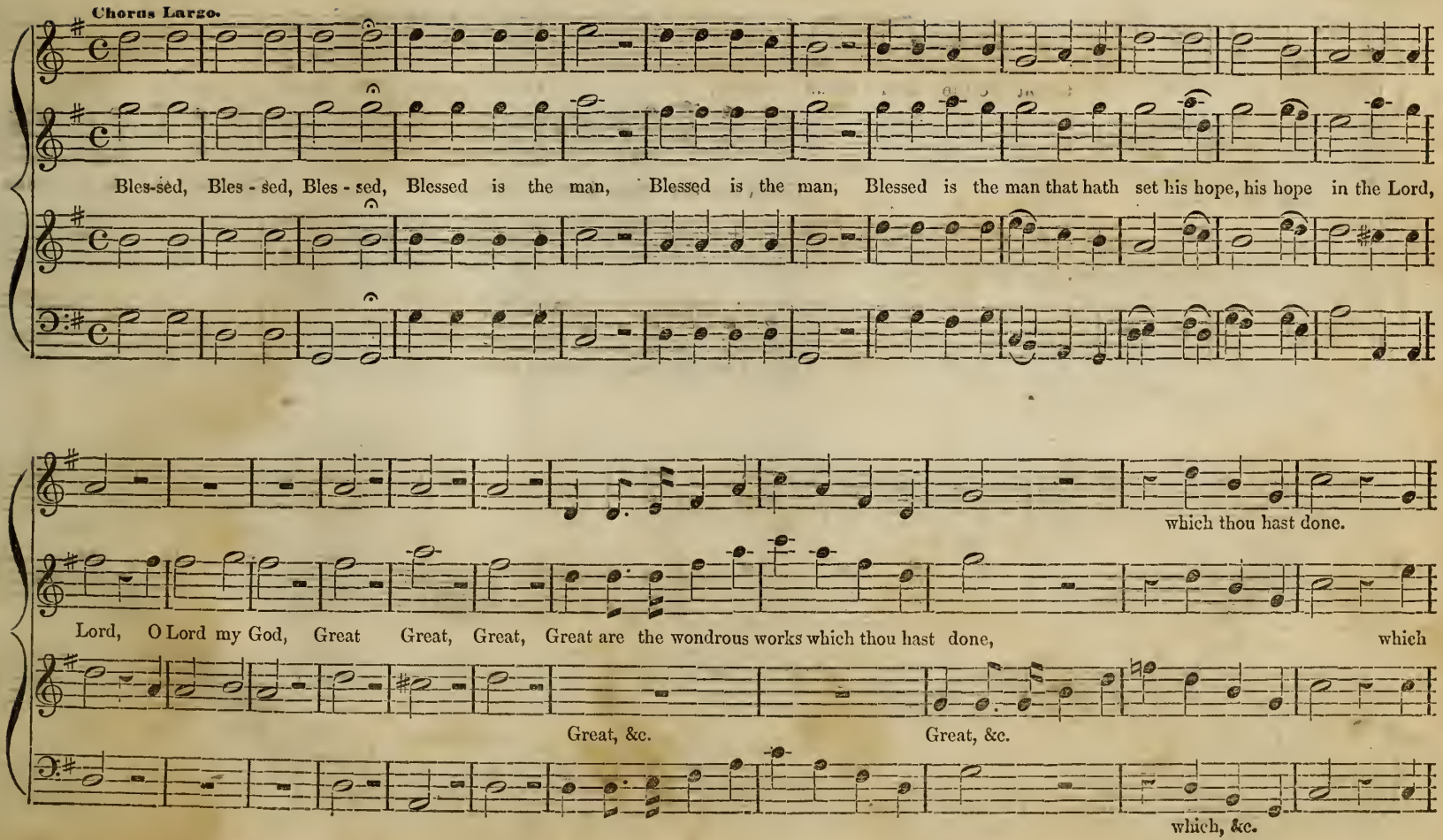
CONFIDENCE. L. M.

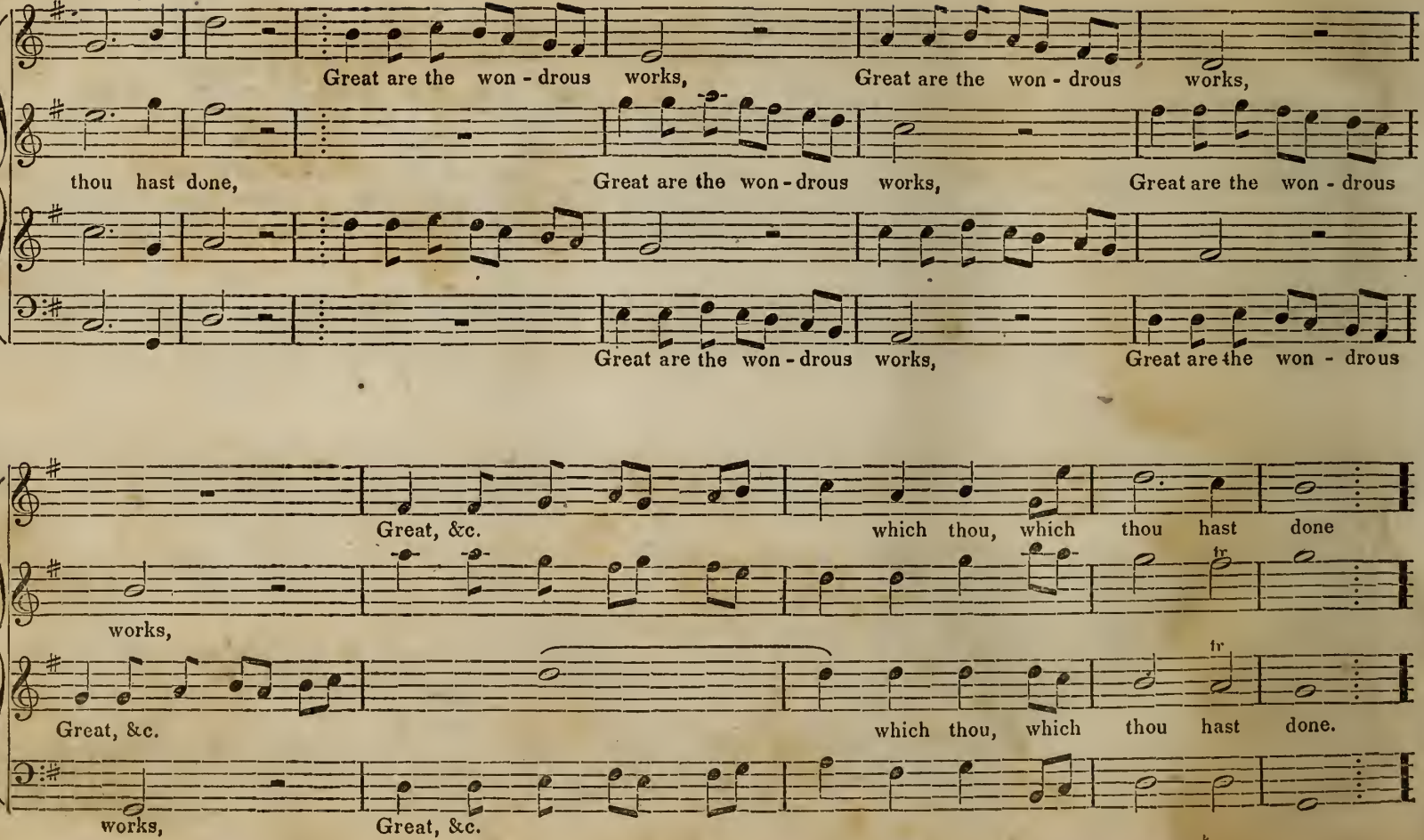
HOLDEN.

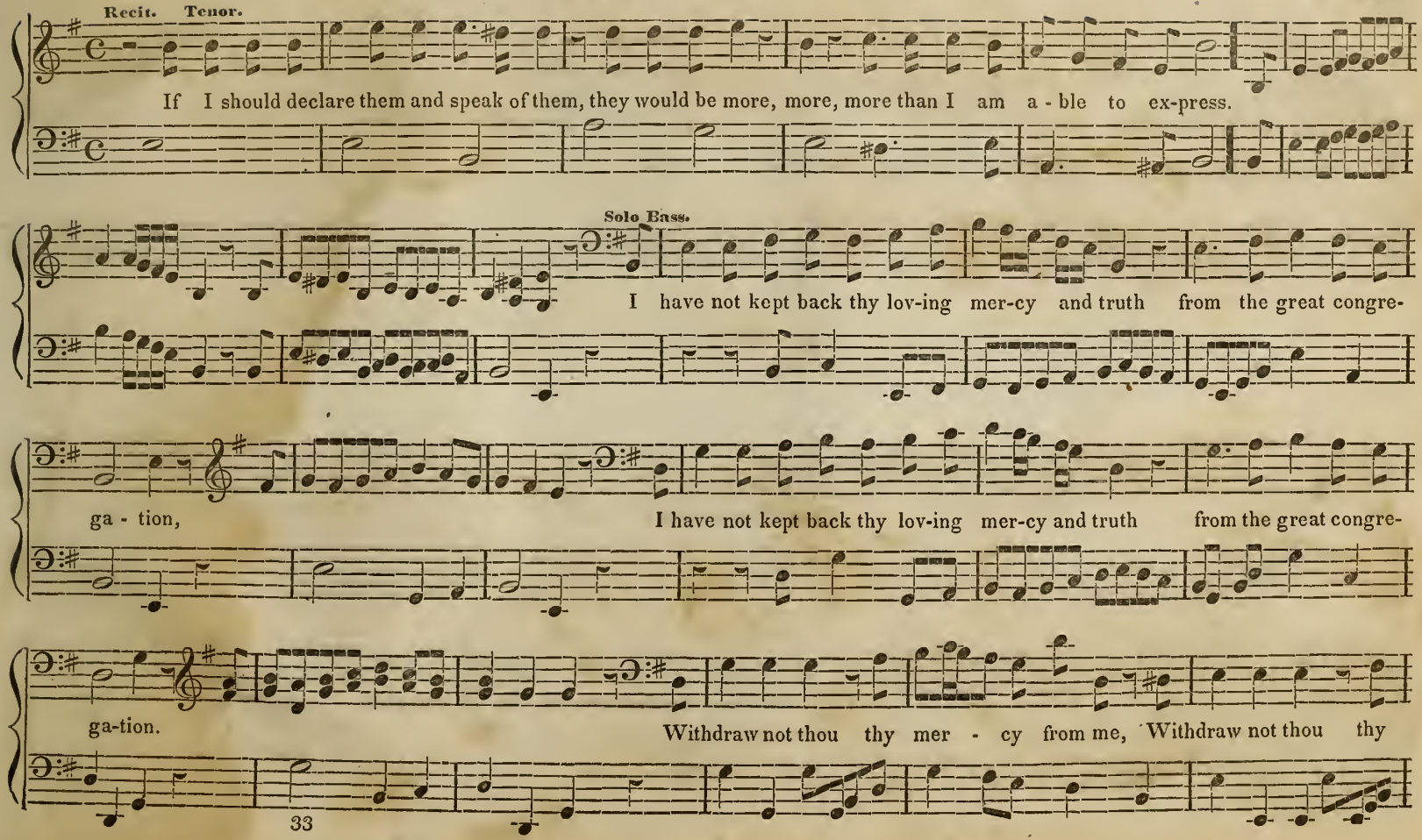


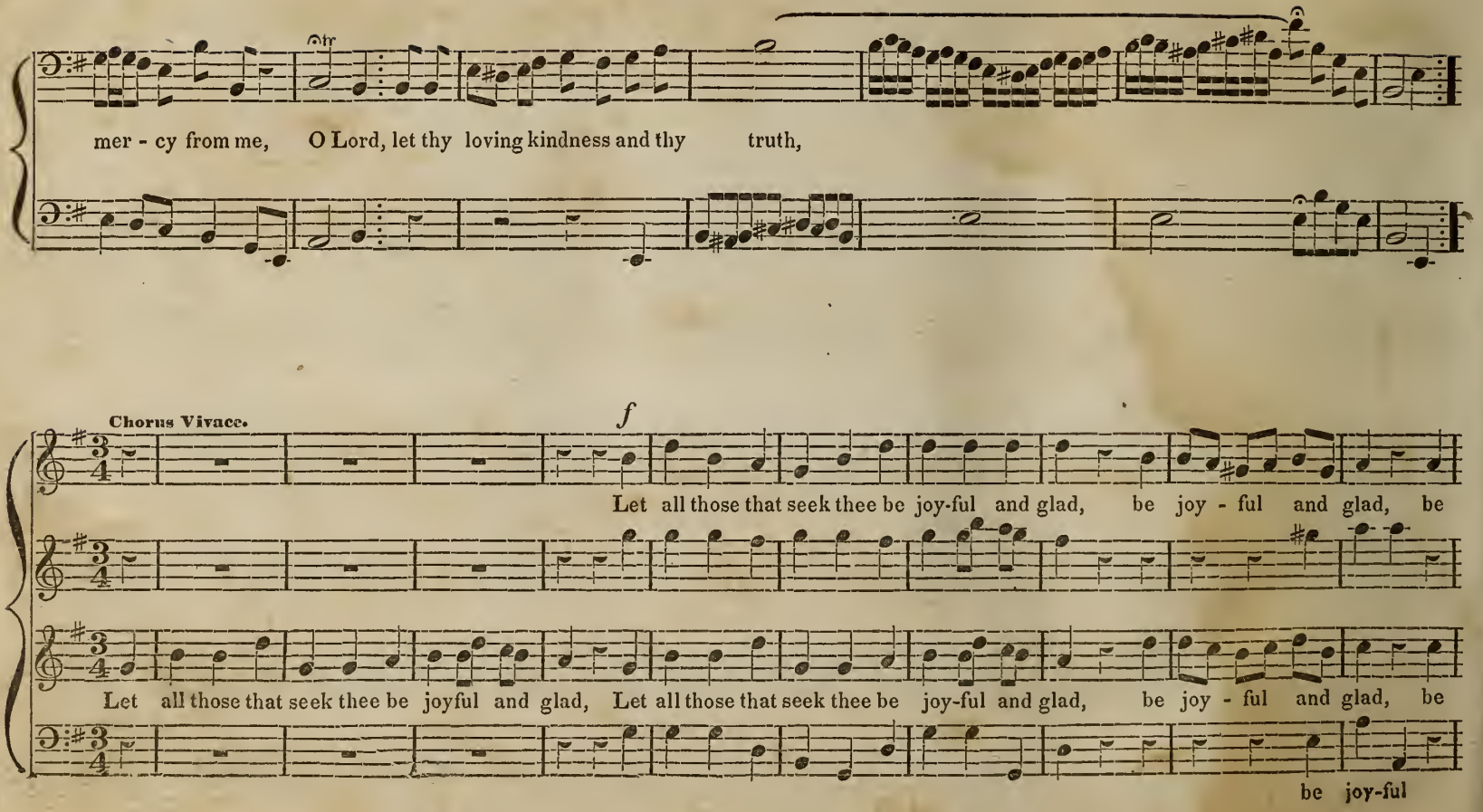

Verse. Treble & Bass.
Andante.
I wait-ed pa-tient-ly
I wait-ed pa-tient-ly for the Lord, for the Lord, and he in-clin-ed un-to me and heard my call-ing.

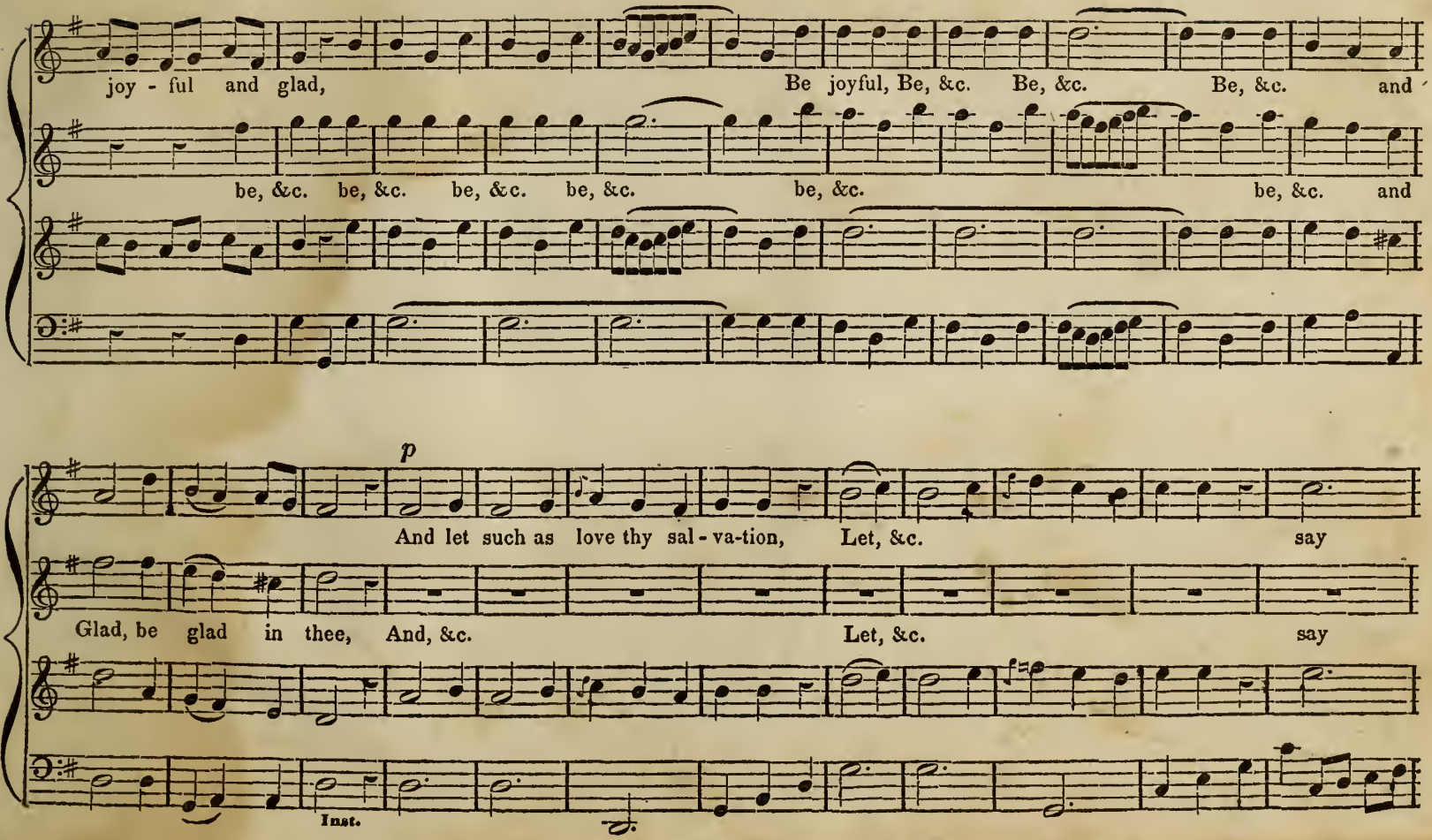

I waited pa-tient-ly, I waited patiently for the Lord, and he inclined his ear unto me and heard my calling, And he hath put a new
song in my mouth, ev'n a thanksgiving, ev'n a thanksgiving, ev'n a thanksgiving unto our God.
1
2
1
2

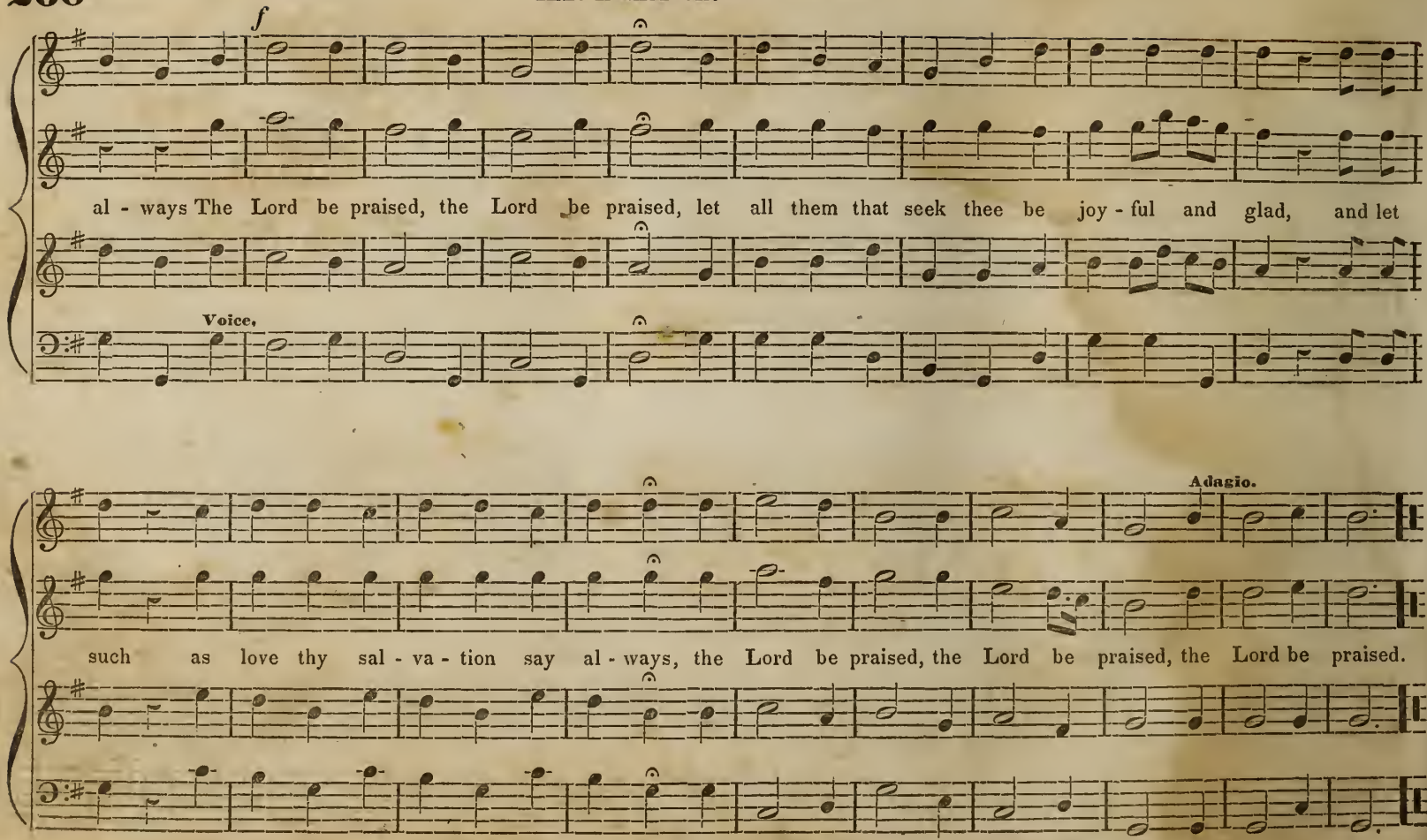

Chorus Largo.
Bles-sed, Bles - sed, Bles - sed, Blessed is the man, Blessed is the man, Blessed is the man that hath set his hope, his hope in the Lord,
which thou hast done.
Lord, O Lord my God, Great Great, Great, Great are the wondrous works which thou hast done, which
Great, &c.
Great, &c.
which, &c.

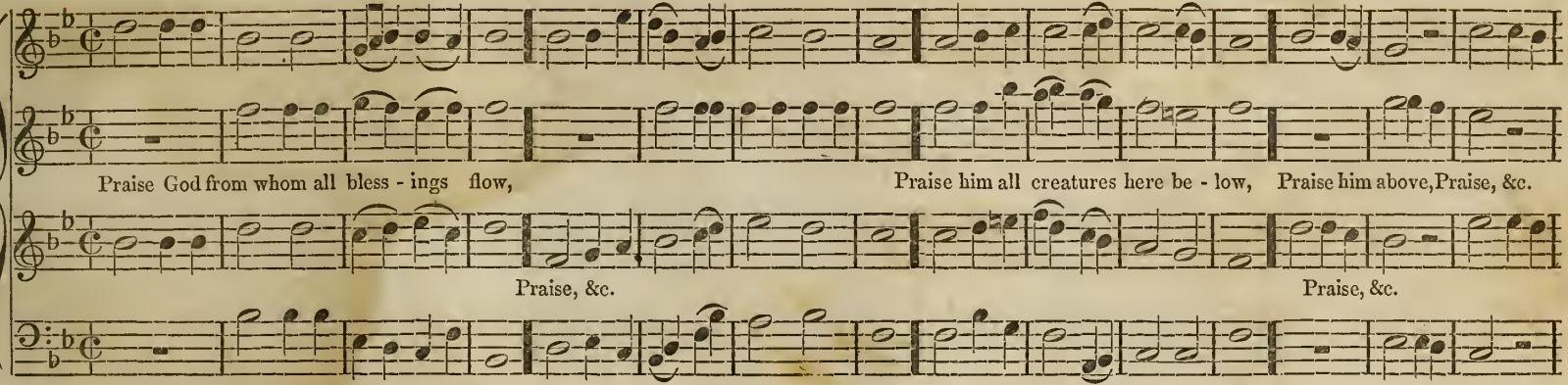

Great are the won - drous works, Great are the won - drous works,
thou hast done, Great are the won - drous works, Great are the won - drous
Great are the won - drous works, Great are the won - drous
Great, &c. which thou, which thou hast done
works,
fr
Great, &c. which thou, which thou hast done.
works, Great, &c.

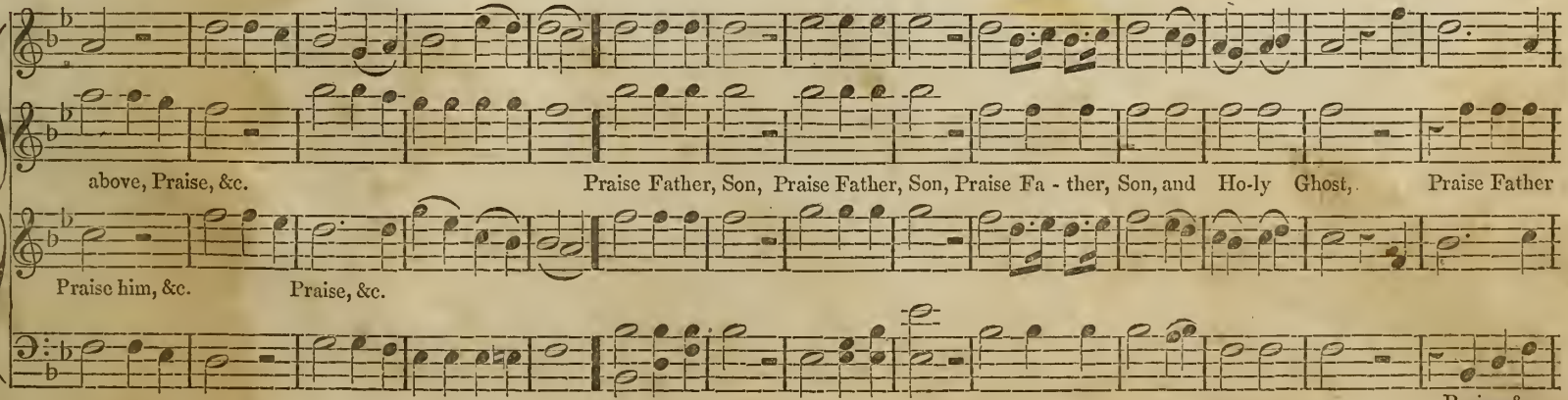

Recit. Tenor.
If I should declare them and speak of them, they would be more, more, more than I am a - ble to ex-press.
Solo Bass.
I have not kept back thy lov-ing mer-cy and truth from the great congre-
ga - tion,
I have not kept back thy lov-ing mer-cy and truth from the great congre-
ga-tion.
Withdraw not thou thy mer - cy from me, Withdraw not thou thy


tr
mer - cy from me, O Lord, let thy loving kindness and thy truth,
Chorus Vivace.
f
Let all those that seek thee be joy-ful and glad, be joy - ful and glad, be
Let all those that seek thee be joyful and glad, Let all those that seek thee be joy-ful and glad, be joy - ful and glad, be
be joy-ful

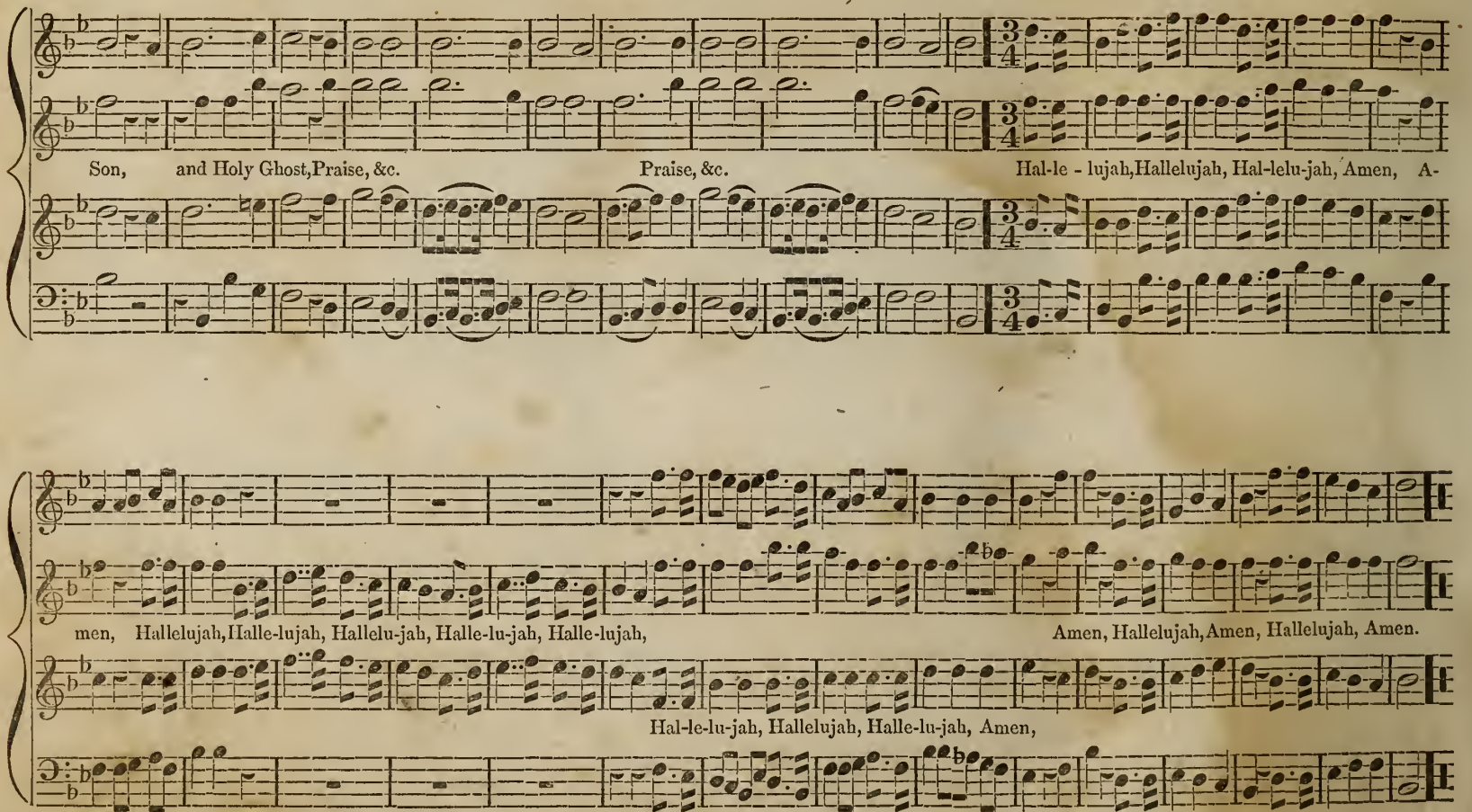

joy - ful and glad,
Be joyful, Be, &c. Be, &c. Be, &c. and
be, &c. be, &c. be, &c. be, &c. be, &c. be, &c. and
p
And let such as love thy sal - va-tion, Let, &c. say
Glad, be glad in thee, And, &c. Let, &c. say
Inst.

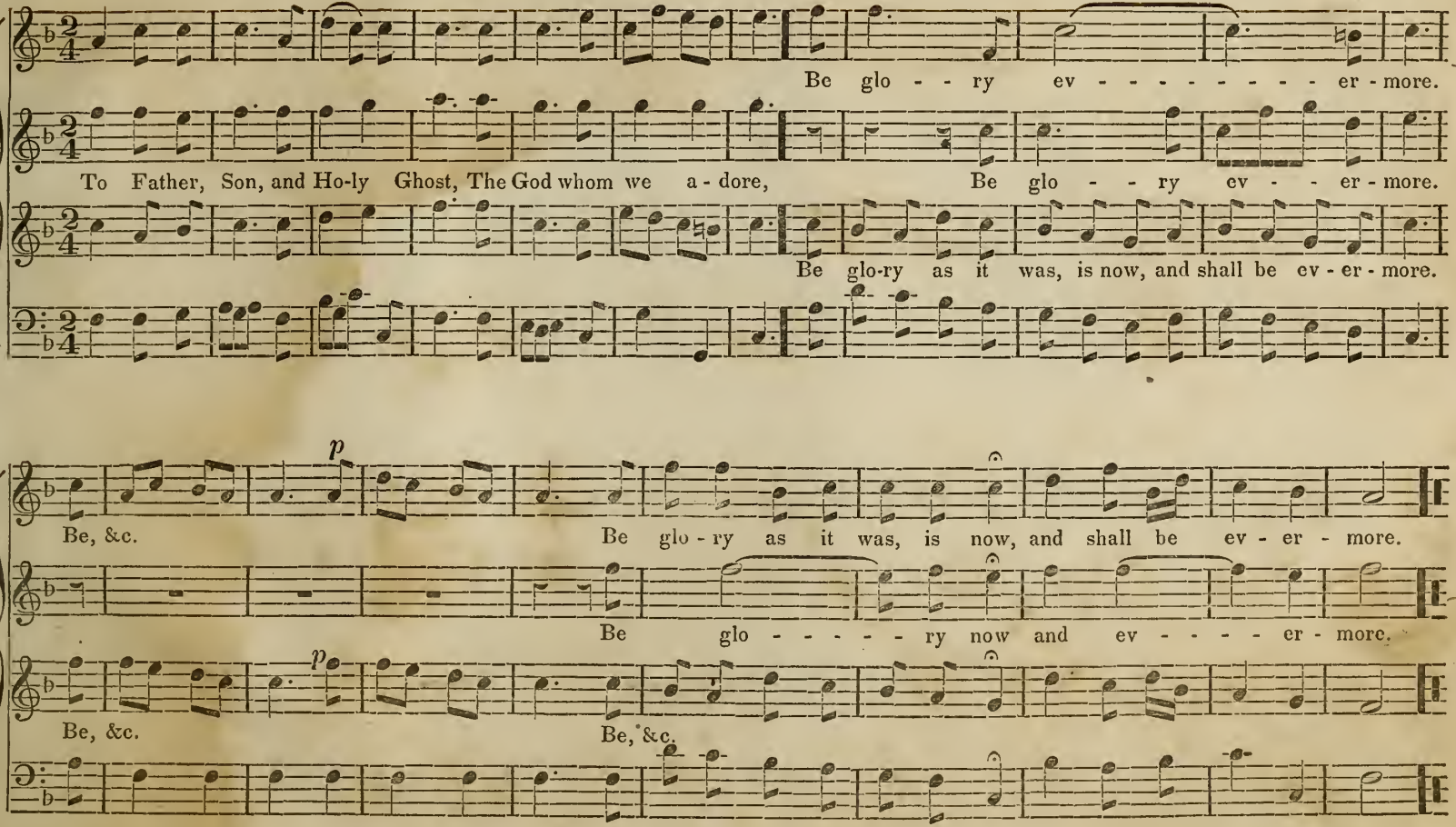

f
al - ways The Lord be praised, the Lord be praised, let all them that seek thee be joy - ful and glad, and let
Voice.
Adagio.
such as love thy sal - va - tion say al - ways, the Lord be praised, the Lord be praised, the Lord be praised.

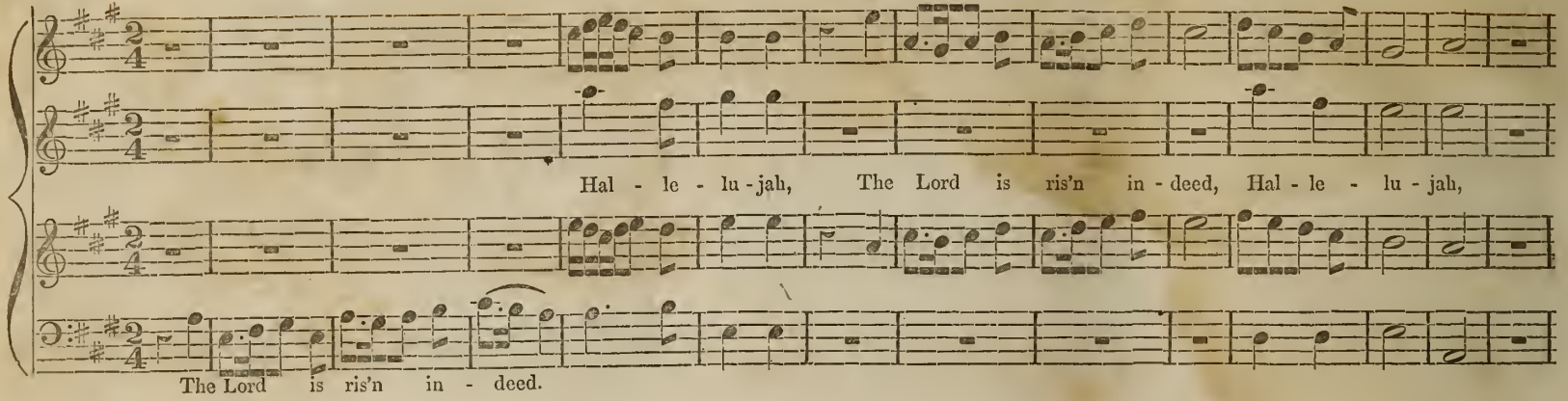

Praise God from whom all bless - ings flow,
Praise him all creatures here be - low, Praise him above, Praise, &c.
Praise, &c.
Praise, &c.

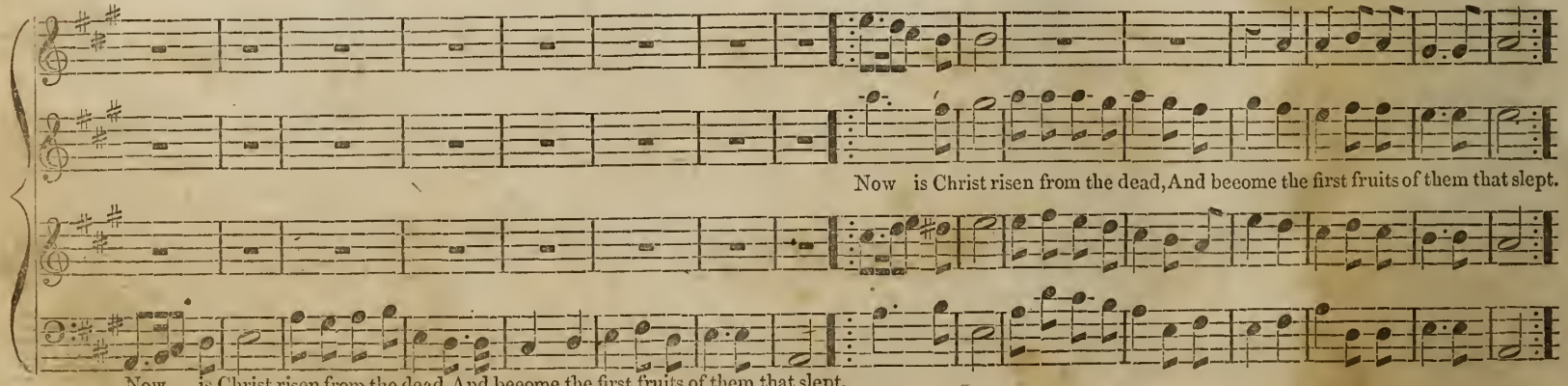

above, Praise, &c.
Praise Father, Son, Praise Father, Son, Praise Fa - ther, Son, and Ho-ly Ghost, Praise Father
Praise him, &c.
Praise, &c.
Praise, &c.

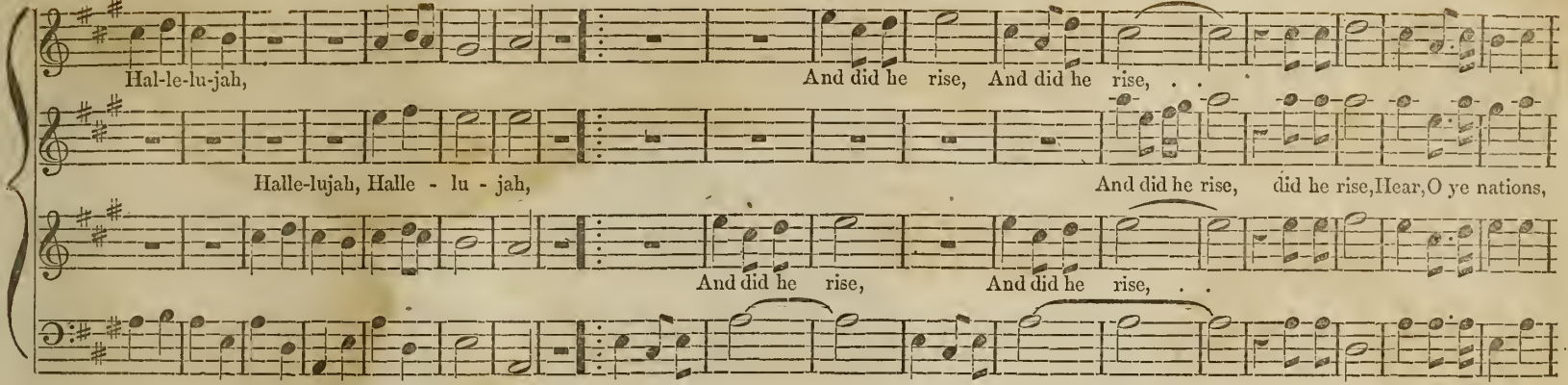
DOXOLOGY. CONTINUED.

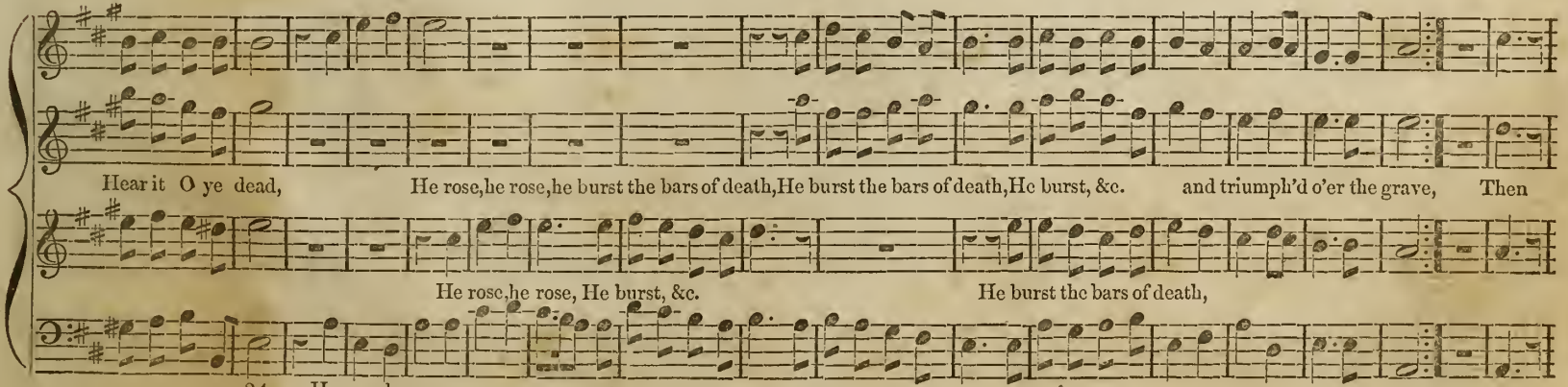



Be glo - - ry ev - - - - - - - - er - more.
To Father, Son, and Ho-ly Ghost, The God whom we a - dore, Be glo - - ry ev - - er - more.
Be glo-ry as it was, is now, and shall be ev - er - more.
p
Be, &c.
Be glo - ry as it was, is now, and shall be ev - er - more.
Be glo - - - - - ry now and ev - - - - - er - more.
p
Be, &c.
Be, &c.

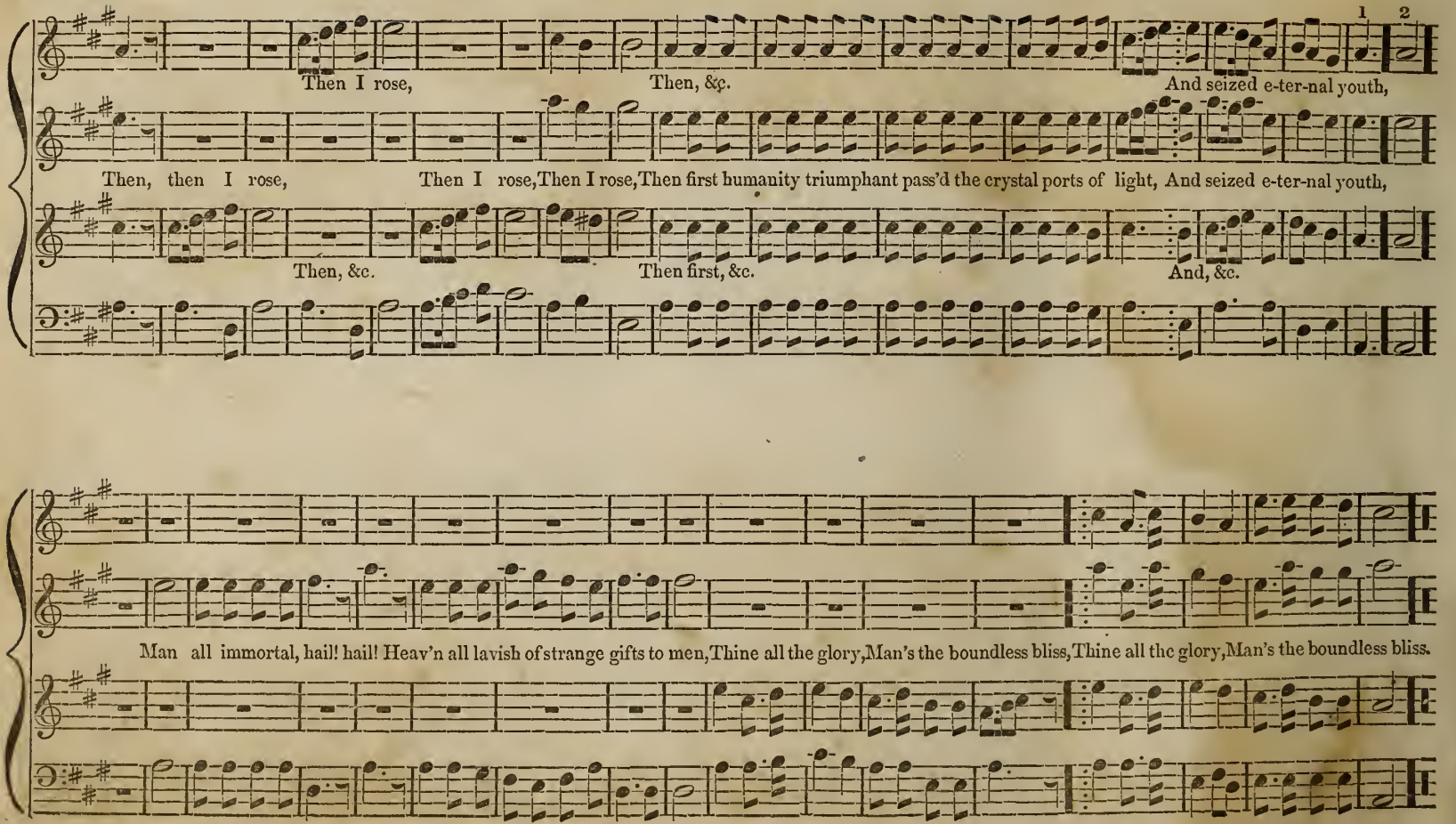

Hal - le - lu - jah, The Lord is ris'n in - deed, Hal - le - lu - jah,
The Lord is ris'n in - deed.

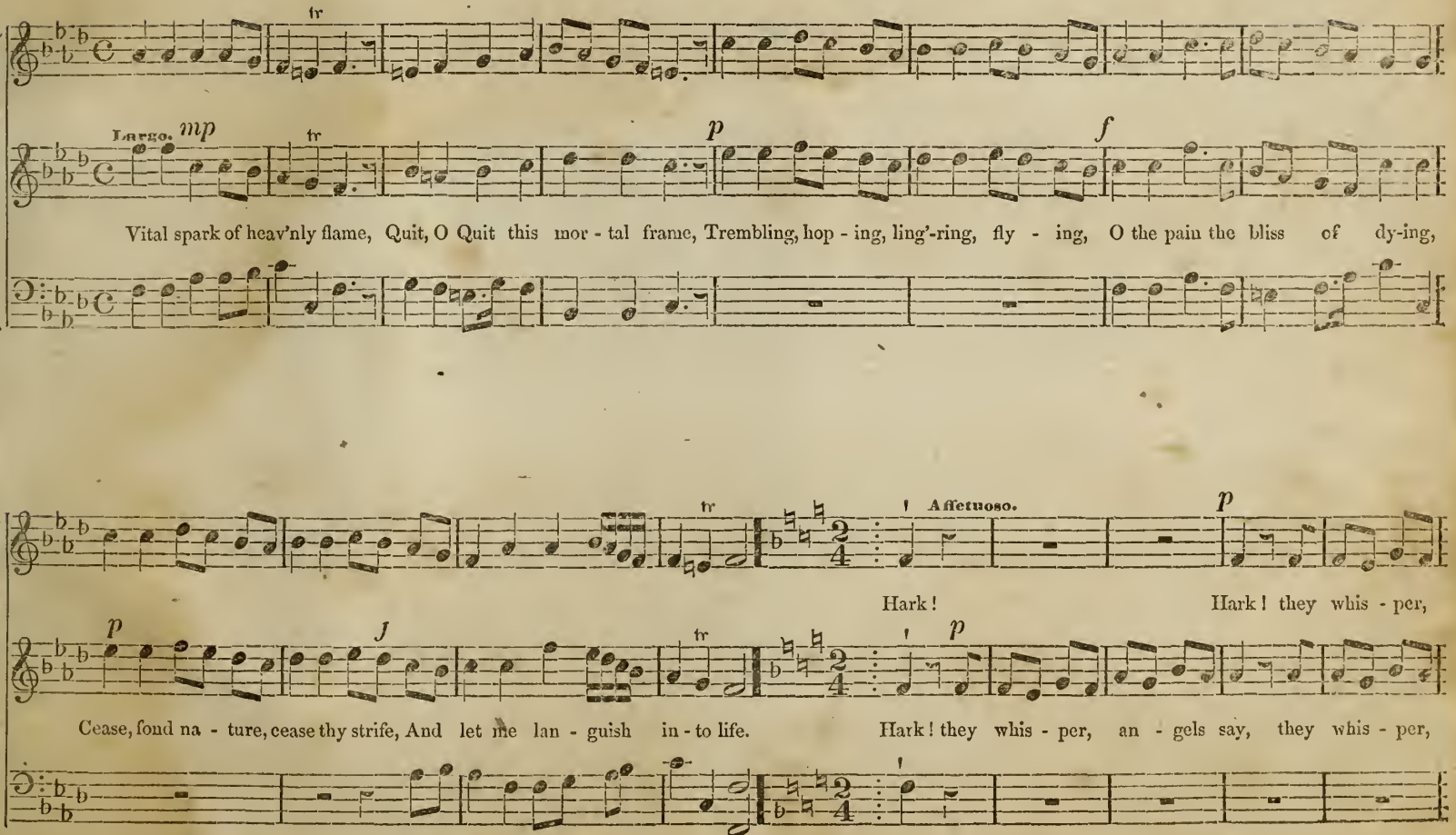

Now is Christ risen from the dead, And become the first fruits of them that slept.
Now is Christ risen from the dead, And become the first fruits of them that slept,


Hal-le-lu-jah,
And did he rise, And did he rise, . .
Halle-lujah, Halle - lu - jah,
And did he rise, did he rise, Hear, O ye nations,
And did he rise, And did he rise, . .

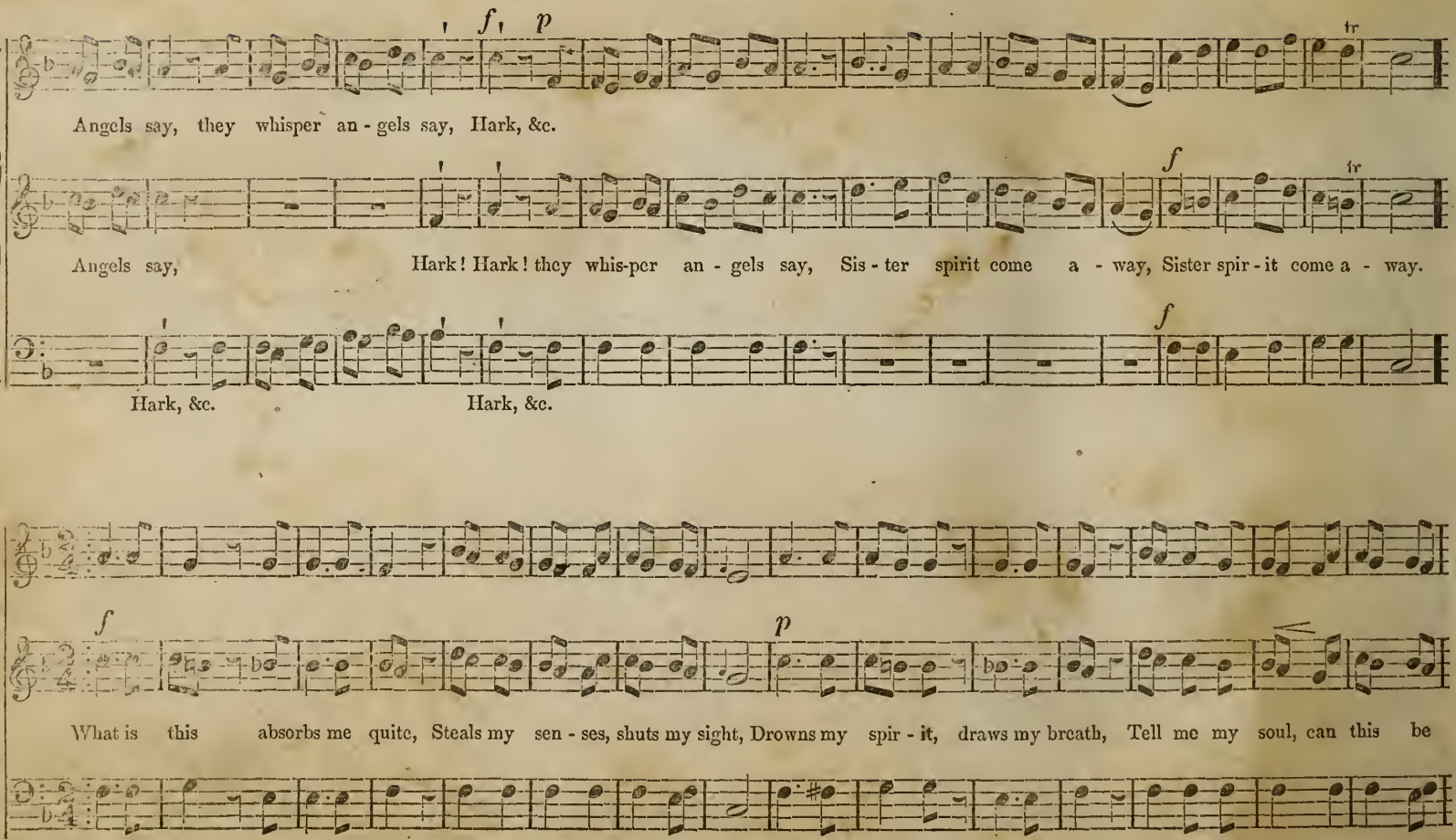

Hear it O ye dead, He rose, he rose, he burst the bars of death, He burst the bars of death, He burst, &c. and triumph'd o'er the grave, Then
He rose, he rose, He burst, &c. He burst the bars of death,
34 He rose, he rose,

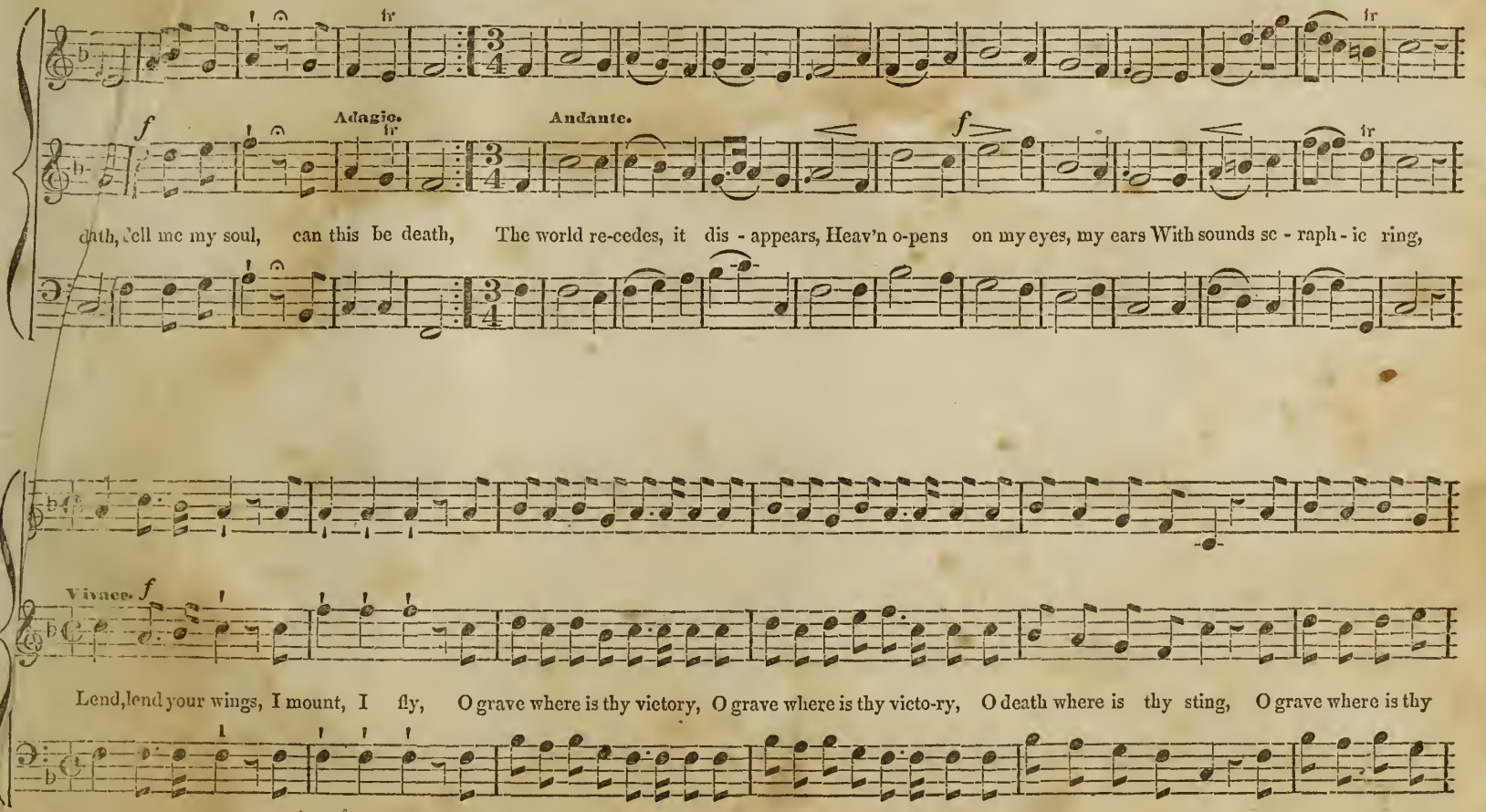
ANTHEM. CONTINUED.




Largo.
mp
p
f
Vital spark of heav'nly flame, Quit, O Quit this mor - tal frame, Trembling, hop - ing, ling'-ring, fly - ing, O the pain the bliss of dy-ing,
Affetuoso.
p
Hark!
Hark! they whis - per,
Cease, fond na - ture, cease thy strife, And let me lan - guish in - to life.
Hark! they whis - per, an - gels say, they whis - per,

DYING CHRISTIAN. CONTINUED.

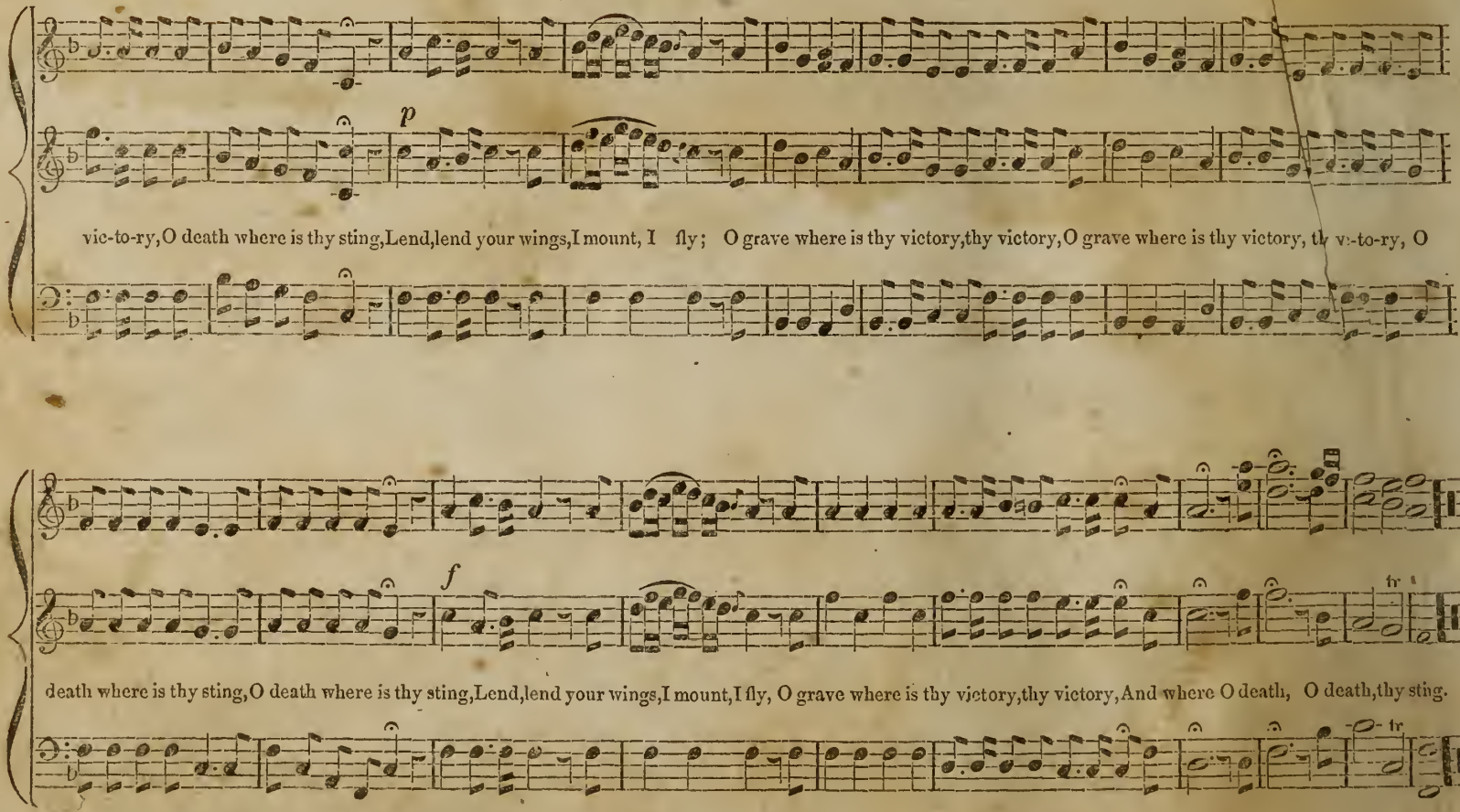




dath, tell me my soul, can this be death, The world re-cedes, it dis - appears, Heav'n o-pens on my eyes, my ears With sounds se - raph - ic ring,

Lend, lend your wings, I mount, I fly, O grave where is thy victory, O grave where is thy victo-ry, O death where is thy sting, O grave where is thy

DYING CHRISTIAN. CONTINUED.



Aaron 107
Abloe 148
Adam 96
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Arabia 46
Ascension 220
Asher 112
Ashburn 124
Ashley 213
Auburn 62
*Arundel 174
*Arlington 233
*Ariel 237
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Alloa 225

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Belmont 53
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Bethlehem L. M. 55
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Benjamin 249
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Bolton 218
Bridport 200
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*Brighton 80
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*Clifford 146
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Mt. Horeb 104
Mt. Sinai 115
Mt. Zion 226
*Migdol 236
*Mt. Vernon 238

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Naples 38
Nativity 74
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New Windsor 45
New London 67
New Cambridge 71
New Henley 98
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*Nowell 238

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Oldham 79
Orland 131
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*Rothwell 85
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*Silver Street 153
Smyrna 91
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St. David's 44
St. Ann's 68
St. Alban's 72
St. James's New 48
St. Bridget's 169
St. Martin's 113
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*Safely through an other week 203
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*Zion P. M. 84
*Zephon 199

NOTE. — The tunes marked thus * have the Counter or Alto part set for female voices.

Benjamin

LONG METRE.

Benjamin 249
Bethlehem 55
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Birmingham 158
Berwick 166
Belleville, 6 lines 75
Brighton, 6 lines 80
Canaan 242
Cephas 92
China 232
Complaint 40
Concord 202
Confidence 252
Cyprus 234
Daniel 86
Derby 126
Desertion 138
Devotion 201
Duke Street 187
Eaton, 6 lines 140
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Sicily 105
Shoel 31
St. Peter's 221
Tranquillity 143
Uxbridge 214
Wells 38
Windham 43
Zephon 199
Zion 163

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Arundel 174
Ascension 220
Ashley 213
Auburn 62
Bangor 32
Balerma 56
Bedford 41
Belmont 53
Bethlehem 54
Bethel 71
Blackburn 41
Bolton 218
Brattle Street 33
Brixham 135
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Huddersfield 154
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Josiah 128
Judah 95
Lanesboro 247
Lebanon 195
Low Church 43
Lydia 179
Majesty 66
Martyrdom 68
Martyrs 111
Malton 205
Mear 57
Mercy 83
Milburn Port 60
Mt. Pleasant 82
Naples 38
Nativity 74
Nativity 147
New Cambridge 71
New Windsor 45
New London 67
New Henley 98
Nehemiah 101
New Jerusalem 133
Nichols 170
Northfield 58
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St. Paul's 233
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Sunbury 87
Sumner 87
Tiverton 169
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Tunbridge 141
Uriel 73
Victory 42
Virginia 99
Walsal 26
Warwick 57
Wayne 165
Walmer 106
Windsor 32
Winter 111
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Compassion 28
Cranbrook 50
Dimon 172
Dunbar 136
Elysium 78
Essex 47
Falcon Street 64
Falmouth 184
Glasgow 145
Lisbon 34
Lonsdale 63
New Wigan 30
Nowell 238
Reuben 217
Sarah 89
Shirland 209
Silver Street 153
Stafford 150
Troy 116
Watchman 27
Whitby 164
Wirksworth (Aylesbury) 25
Worcester 122
Yarmouth 102

6s & 7s.

Joshua 125

6s & 8s.

Adam 96
Burnham 127
Delight 39
Dunstable 222
Eve 108
Lenox 142
Mt. Sinai 115
Marseilles 182

7s.

Aaron 107
Ashburn 124
Benjamin 110
Granby 56
Hannah 94
Halley 193
Kir 248
Mt. Ephraim 100
Shore Cottage 208
Star of Bethlehem 177

7s & 6s.

Dunkirk 137
Josiah 130
Missionary Hymn 152
Refuge 228
St. Paul 119

8s.

Bilsworth 230
Daniel Street 161

8s, 7s & 4.

Frederickton 183
Ledbury 224
Newcourt 212
Psalm 46th 210

8, 8, 6.

Ariel 237
Beckington 207
Caledonia 49
Harmony 181
Mt. Horeb 104
Mt. Zion 226
Praise 216
Rapture 90

8s & 7s.

Asher 112
Dismission 186
Ephraim 121
Giles 162
Greenville 85
Mt. Vernon 238
Parting 159
Queenborough 139
Wilmot 243

10s & 11s.

Hamilton 167
Wilton 240

10s.

Judgment 65
Mt. Zion 240

11s & 10s.

Folsom 81

11s.

Portuguese Hy. 246

12s & 11s.

Scotland 171

H. M.

Amherst 190
Calcutta 144
Claremont 185
Haddam 174
Purvis 153

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Anthem for Easter 264
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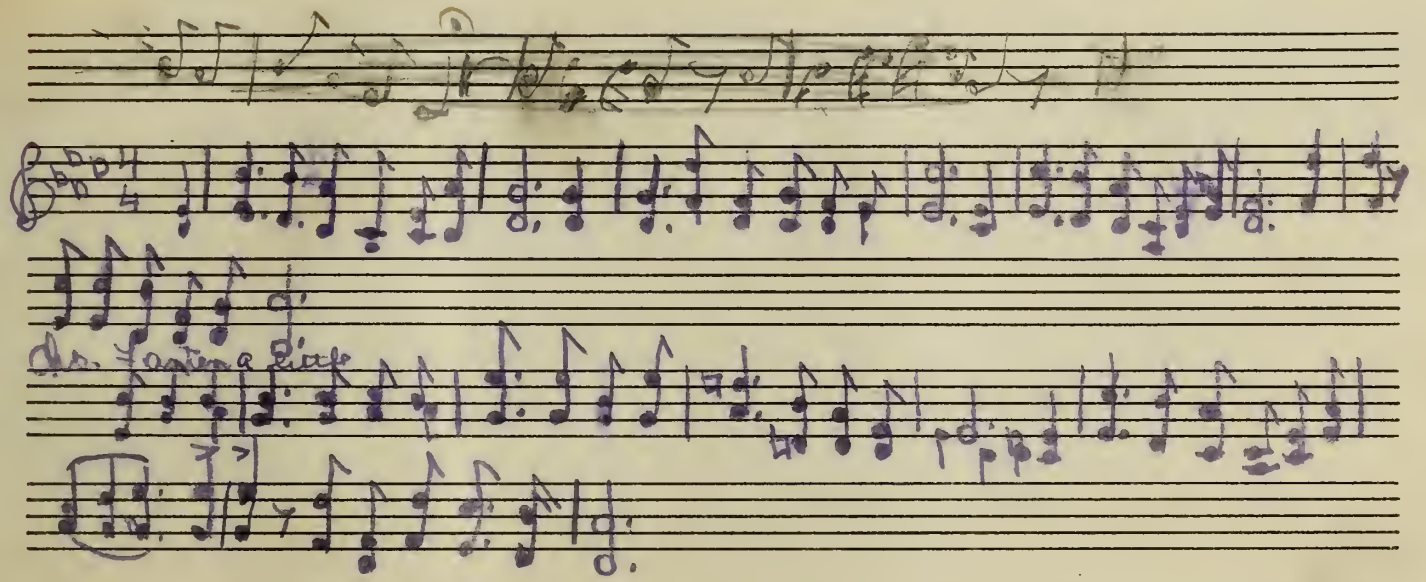
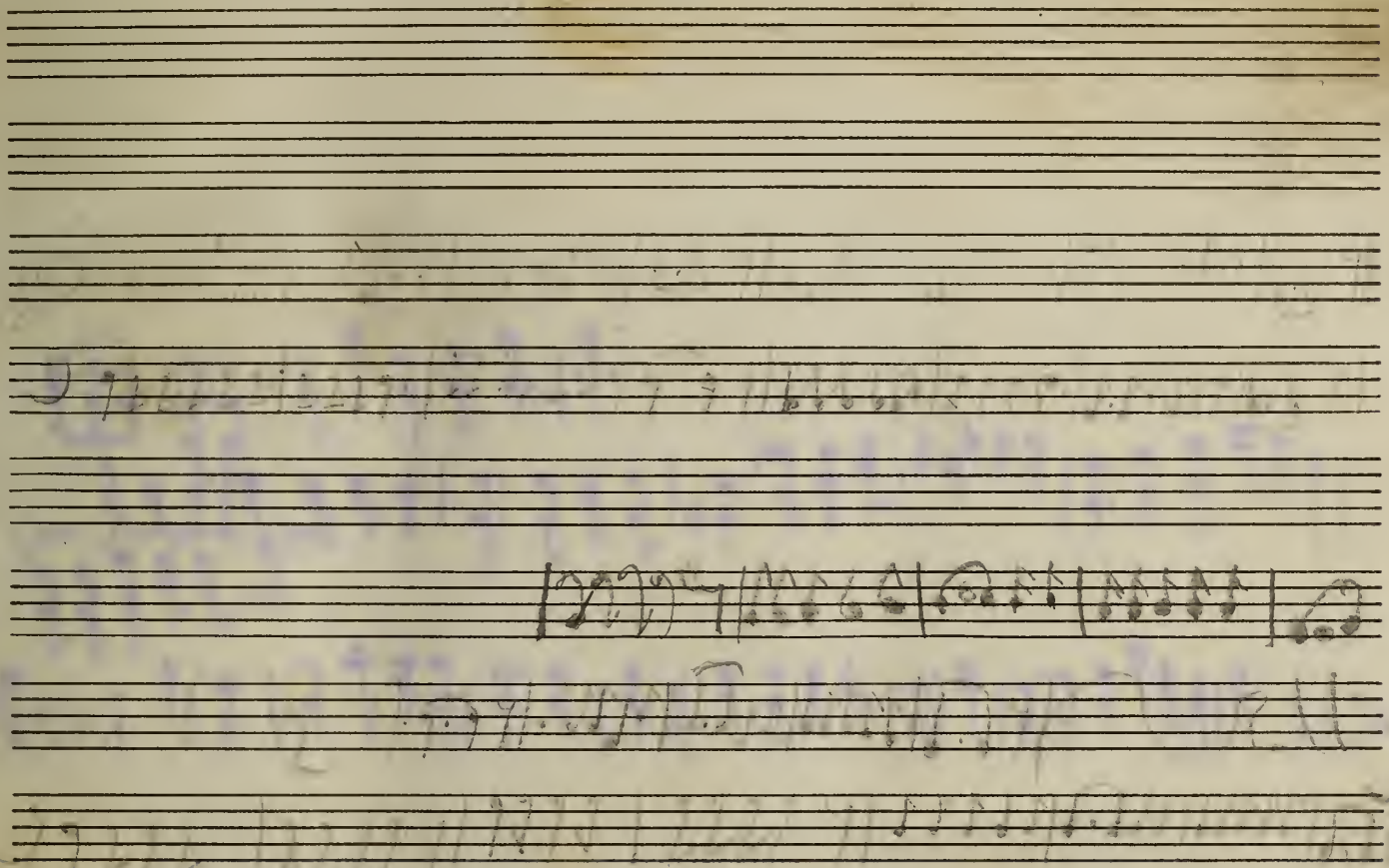
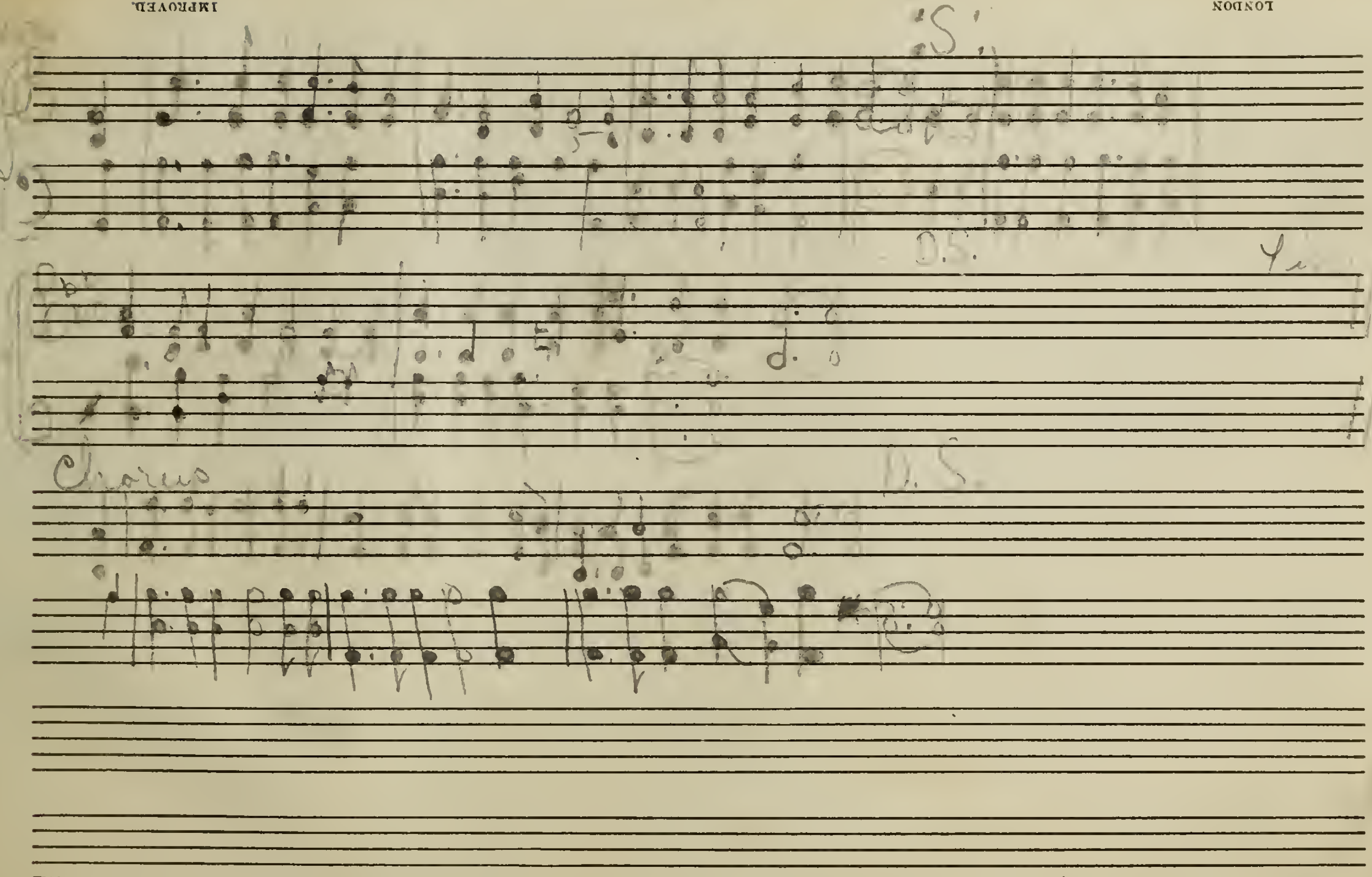
Doxology, "To Father, Son, and Holy Ghost." 263
King David's Anthem 251
Peace, troubled soul 70
Round 248
Safely through another week 203
The Vesper Hymn 176

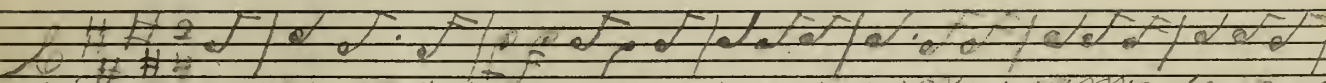
Sometimes wáll Understand.

LONDON IMPROVED.






D.S.
Chorus
D.S.



1- mid pleasures and pal-a-ce tho' we may roam be it ever

so humble there's no place like home; a charm [illegible] there [illegible]

seems to hallow us there, which sel[illegible] the world is [illegible]

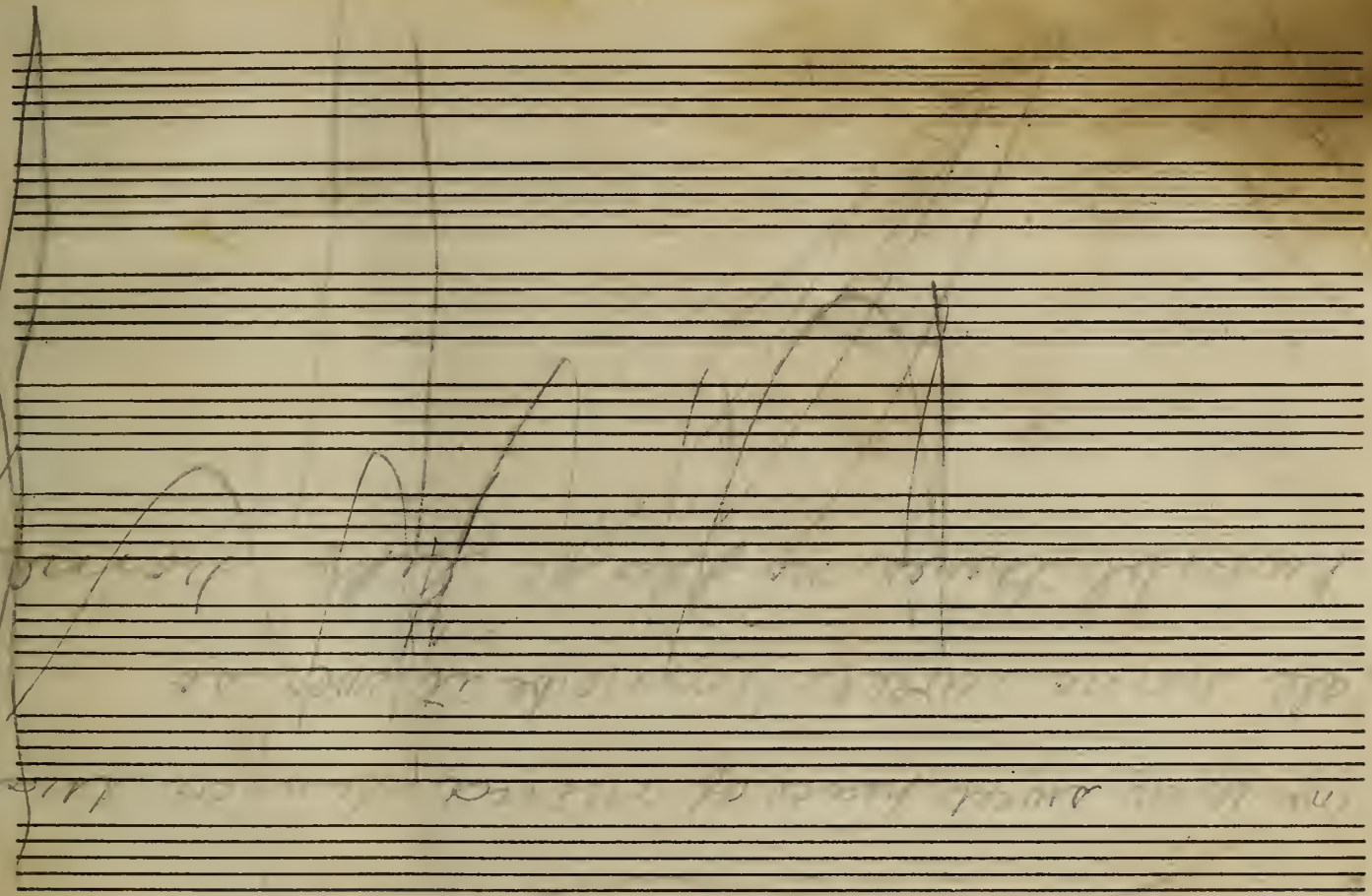
met with elsewhere home sweet home be it ever

so humble there's no place like home

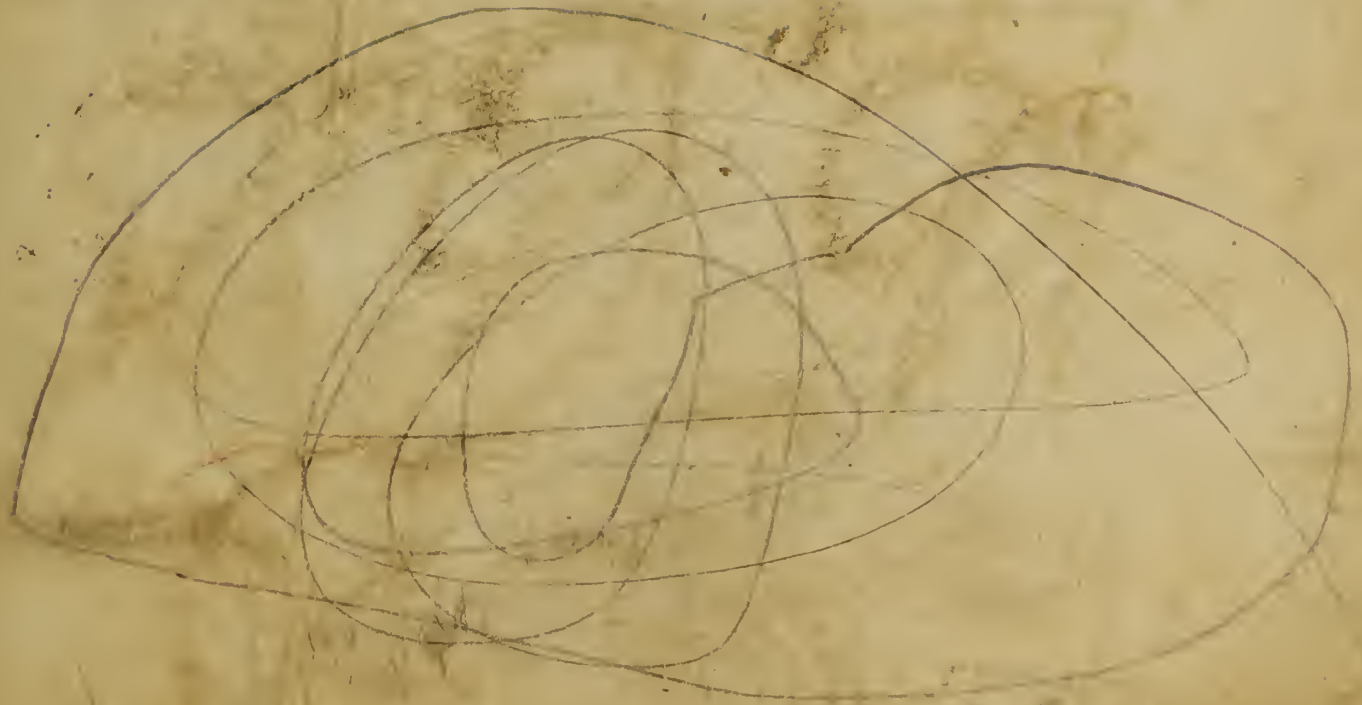
2- an ex-ile [illegible] home [illegible]

give me my [illegible] again [illegible]

[illegible] gully that [illegible]



LONDON

IMPROVED,

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